

THE DIAL

A SEMI-MONTHLY JOURNAL OF
Literary Criticism, Discussion, and Information

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A FAR EASTERN EXAMPLE.

We may sometimes get the best instruction in our own concerns by going far afield, and there is a lesson even for American schools in the candid revelations of the writer who, in the last "Contemporary Review," describes the results of his efforts to teach English literature to East Indian students. The Indian Educational Service prescribes (how dear is prescription to the managerial heart!) certain English classics for use in the instruction of ingenuous Mussulman and Hindu youth. "Paradise Lost," the odes of Keats and Shelley, "The Vanity of Human Wishes," Macaulay's essay on Warren Hastings, and the "Breakfast Table" books of Dr. Holmes, are examples of the strangely-assorted provender thus provided. The sort of mental indigestion caused by this pabulum is amusingly illustrated by our writer, who entered upon his task with much enthusiasm, determined "to demolish what is artificial and affected in literature, and reverently to discover and enshrine what is spontaneous and true." But East is East and West is West, as has been remarked before, and our ambitious teacher was not long in rediscovering the fact for himself.

He had been at his post only a few days when one of his students made an unconsciously happy emendation of Milton:

"Hail, horrors! hail
Infernal World! And thou, profoundest Hell
'Receive thy new Professor."

A few days later, the "new professor" received some insight into the nature of his task when at work with a class upon "The Vanity of Human Wishes." In a misguided moment he ventured a quotation from "Adonais" for the purpose of effective contrast:

"He has outsoared the shadow of our night;
Envy and calumny and hate and pain,
And that unrest which men miscall delight,
Shall touch him not, and torture not again."

Then he questioned the class concerning the difference in style and treatment. "What would you say was the characteristic of this kind of poetry?" "Bombasticity," said one; "humor," said another. "Good heavens! Where?" Was the amazed query of the teacher. "In 'that unrest which men miscall delight.' The humor depends on incongruity." Whereupon the

teacher wrote to the authorities, asking them to spare Shelley and Keats. "Let us be sacrificers, but not butchers." This appeal resulted in a prescription of more Keats (on the theory, evidently, that the boys must be made to understand it) including the two great odes. Here is a specimen result:

"Away! away! for I will fly to thee
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,"—

suffered paraphrase as follows:

"Fly away and I will dog thy steps, but I will not come to thee by taking seat in the carriage of God of Wine and Leopard. I will accompany you in flying by reciting and writing poems."

All this seems painfully familiar to us, not merely as an illustration of *baboo* English, which has amused us many a time and oft, but chiefly as a far-off reflection of the experience of all teachers here in our own native land. It is the same sort of thing as the classical example recorded by Matthew Arnold when he told us of the English child who gave "Can you not wait upon the lunatic?" as embodying his notion of what Shakespeare meant by the question, "Canst thou not minister to a mind diseased?" And the explanation, whether offered for India, or England, or America, is the same simple one. If a child be confronted with literature that is absolutely beyond his powers of comprehension, and asked to express his opinion, he will make just such a mess of his ideas. Yet we persevere in our fatuous attempt to make school children appreciate the things which we think they ought to appreciate, and then hold up our hands in horror at the natural consequences. It is a hypocritical horror, for we get just what we have every reason to expect, and we shall continue to get it until we learn the simple lesson that literature is not to be taught as we teach algebra, and physics, and syntax, and geography; is not, in fact, to be "taught" at all in the accepted sense of the word, but rather "imparted" or "inculcated" by the contagion of a child's sympathy, and the free response of his nature to a guidance so gentle that he does not feel it to be either coercion or restraint.

The "English" course (we had almost written "curse") which has come during the past quarter-century to have so tenacious a grip upon our school machinery demonstrates its own ineffectiveness year after year, but its talons are not relaxed. Let us rather have more and more of it is the cry, and perhaps we shall begin to get results worth mentioning. It is as if physicians should urge that, since average children

are predisposed to certain ailments at certain ages, they should all be dosed alike with certain standard drugs, and then, finding the degree of ailment not perceptibly diminished, that physicians should recommend a doubling of the bolus or a stiffening of the black draught. Of course, no physician of the body could be guilty of this absurdity of treating his patients *en bloc*, but our physicians of the developing soul are practising this method all the time. It is a matter in which individual idiosyncrasy counts for everything, and yet the individual is almost wholly ignored. The humane and intelligent teacher can do something to mitigate the evils of a prescribed literary discipline, but the system rests upon him like a dead weight, and the best that he is able to accomplish seems trifling in comparison with what he knows that he might accomplish were he given a free hand.

The two ideals are as unlike as night and day. The irrational ideal gives the teacher a class and a list of texts and bids him administer the one to the other. The rational ideal gives the teacher a roving commission to explore the minds of his individual students, to use his own means of lighting up the dark places, and to experiment, by selecting from the whole range of literature, until he discovers what will prove most richly nutritive in each given instance. Reverting to our earlier metaphor, he has the whole pharmacopœia at his disposal, instead of being restricted to the use of a few standardized preparations, and he may engage freely in diagnosis, because he knows himself free to provide the proper treatment for each individual case.

We do not hesitate to say that a very large part of the instruction in English now given in our schools is sheer waste of time and energy. It fails to create an intelligent comprehension of literary art or a feeling for its beauty and emotional significance. The facts of literature—its history and its mechanics—may be drilled into the mind by ordinary methods of teaching, but the spirit that gives them life is to be transmitted only by some subtler process, not capable of formulation by any sort of pedagogy. As long as the teaching of literature is carried on in accordance with the rules of the system, by means of imposed texts and class-exercises and periodical examinations, it is certain to fail of its real purpose. Better no instruction at all than instruction of the systematic kind which may accomplish admirable results in science, but which is worse than useless in aesthetics and ethics. If it be urged that the sort of literary guidance which we assert to be alone effective

cannot be fitted into our programmes, or made to square with our administrative rules, we can only say that both programmes and rules must be disregarded if we wish to keep literature in our education at all as a vital subject. A great deal of pedagogical inertia will have to be overcome before this principle shall win practical acceptance, but the goal is worth striving for, and its ultimate attainment is beyond question.

CREATION AND CRITICISM.

I am far from believing that literature is only a criticism of life. Creation and criticism are as much opposed as synthesis and analysis—the putting together and the taking apart. Indeed, they are further removed; for the putting together implies a conscious act, whereas the greatest effects in literature are given to the artist. After his work in assembling his materials and placing them in a mould is done, it requires the fusing fire of inspiration to weld them together and make them into a new whole.

But it is doubtful whether anything is given to the artist who does not strive—whether the lightning flash will descend upon any altar which is not heaped with combustibles. Observation, study, conscious judgments, the acceptance or rejection of this or that quality or material, all these operations are necessary to the construction of a work of art, and they are all critical operations. It follows that a good literary artist must be a good critic.

The part which the naive, the unconscious, the untrained faculties of man play in the production of literature was over-insisted upon in the criticism of the last century. It was held then that literature was the spontaneous speech of man; that the folk-lore, mythologies, ballad poetry, and early epics were the work of natural geniuses. The great existing epics of the world were divided into two classes, the naive and the artificial. As far as they are concerned, this position is abandoned to-day. It is seen that as much thought and conscious art must have gone to the making of the "Iliad" as of "Paradise Lost." But still, as regards the slighter form of literature, the old idea of spontaneous creation lingers. "These books were not made by fools, or for the use of fools," said Thomas Moore of the early Irish legends and poems. The beginnings of most literatures are lost in mist, so that we cannot tell how they arose or what manner of men produced them. But the Irish and Welsh bardic systems are revealed to us in something more than glimpses, and we can see that they were keenly critical and entirely conscious attempts to produce literature. Nothing in our modern world is like the consecration, the training, the control which these systems suggest—unless it may be De Maupassant's apprenticeship to Flaubert. The Celtic bards be-

lieved that inspiration was a result, not a cause; and their works prove that they were largely right. From the example of their schools it may fairly be argued that something of the same sort existed in the early life of most nations. For it is another mistake to suppose that the first poets of any race are the best. On the contrary, it takes a long time for the language, the ideals, the very life of a people, to be got into shape fit for literature.

Leaving races and coming down to individuals, there are two main ways in which a writer begins artistic creation. One is the way of imitation: something in the literature of the past pleases him, stimulates him, and he tries to copy it. The other is the way of revolt: the work that is being done around him disgusts him,—he says, "That is not true, that is not life or beauty as I see them," and he strikes out a method of his own. The imitative incentive accounts for the long reigns of certain types or forms or styles in literature. The rebellious motive explains the sudden changes, reversions, or originations which every now and then sweep over literature. Some writer or group of writers revolts against the rule that seemed good to their fathers, and, drawing a third part of the kingdom of literature after them, set up a new government, which in turn becomes conventional or despotic. It is obvious that the literature of appreciation and the literature of rebellion alike have their beginning in a critical attitude.

The reason that the critical movements in the past—the ebb and flow of opinion—are not so apparent as they are in modern times, is that there was then little market for criticism as such. Authors published their main works, but all their preparatory studies and sketches were destroyed. Their private opinions about life and art, their shop-talk among themselves, their letters, were all criticism, and all aided in making their works what they are; but whereas now all this is largely caught and preserved and published, in olden times it only lived as the rain and sunlight of the past live in the corn and wine they mature. Imagine a Boswell or an Eckermann for Shakespeare! Two-thirds of modern criticism would have been superfluous.

Shakespeare began with the imitative mood,—if, as I believe is probable, "Titus Andronicus" and "The Two Gentlemen of Verona" are his earliest works; but in "Love's Labour Lost" he sets up the banner of critical revolt. Throughout this piece he is making fun of the existing styles in dramatic poetry; and Marlowe, Greene, Lyly, the objects of his previous admiration, come in for unsparing satire. After this he became so various and universal in the excellencies he aimed at and reached, that it is difficult to follow the critical trend of his mind—to decide whether he is idealist or realist, conscious stylist or naive producer of poetry.

Ben Jonson was a determined critic, and his plays are built up with rigid regard to rule and authority; but criticism as a trade was hardly born in English literature until Dryden's time. His prefaces, which

Swift declared were "writ to fill in, and raise the volume's price a shilling," are admirable in the quality they profess, and they show that he "learned by teaching."

The eighteenth century in England has been called a critical age; but I think it is just the reverse. Dominated by two great writers, Dryden and Pope, yet not quite satisfied with them, it was afraid to trust itself to new or original forms of thought in literature, and it vacillated between servile copying of its master's work and feeble attempts at something different. It was a choppy sea with no great ground-swell on. Not until the Romantic revival came in sight, with its forerunners in Collins, Gray, Chatterton, and Blake, and its culminating kings, in Wordsworth, Coleridge, and Byron, was there a real critical movement.

There can be no question that this movement was a conscious one. Wordsworth and Coleridge did not do their work out of impulse and feeling; they were intellectually alive to the change they desired to bring about: Wordsworth's first poems are Popeian in form, and Coleridge's early pieces are mainly mild imitations of Gray and Collins. But they came together, and the flint and steel were struck to light a blaze of revolution. As is the case of most reformers, they were partly uncertain in their principles and partly demonstrably wrong. Late in life, Wordsworth declared that he never thought very much of his famous preface to the "Lyrical Ballads," and that he wrote only it to please Coleridge; but at the time it was doubtless real and earnest enough to him.

It is not worth while to go through the histories of the other great movements in modern literature — the German revolt against French models captained by Lessing and Herder and Goethe, the revolt of the French themselves under Hugo and Dumas against their own classical literature, the advent of the realists, and so on. My point simply is that creation in the main is born of criticism — that artists generally know what they are doing, be their deeds ever so mistaken; and also that practically all writers, even though not swept away in any great movement, begin and continue their work in a critical attitude; that each one has his compass and chronometer, and takes his bearings from day to day instead of drifting idly about on the ocean of art.

It is an old jest that the critic is the man who has failed in creation. Well, then, three-fourths of our greatest moderns must have failed, for at least that proportion have left vast outpourings of criticism, either in the form of recorded conversations, letters, or formal treatises. Lessing is equally great in critical and creative work, and one might almost dare to say the same of Goethe. Wagner's critical works are a huge reservoir of good, bad, and indifferent opinions. Hugo's deliverances are comparatively few in number, but they make up in intensity what they lack in extent. Coleridge and Arnold, the two greatest English critics, are unsettling stars in our poetic field. The letters of Byron

and Keats are full of glittering nuggets of criticism, and there are a good many in those of Tennyson. In America, Emerson, Lowell, Poe, and a score of others are Janus-faced and have their outlook equally on the peace of poetry and the war of criticism. Among the best of modern men I can recall only one, Dickens, who seems to have written no criticism; and only one absolutely great critic, Hazlitt, who did nothing that can be called creative work.

Criticism would therefore seem to be almost a necessity to the creative artist. The Greeks surrounded their pregnant women with beautiful statues and pictures; and the preoccupation with the divine, noble, or terrible forms and thoughts of past literature should and undoubtedly does aid in the shaping of new works. But when all that criticism can do for an artist is wrought, there yet remains something that he must hope and pray for — the daemoniac, the inspirational element in art, from which comes its intoxicating, its enchanting spell. By this the man is lifted to converse with the gods, and he comes back with his face aglow and their language upon his lips. No amount of critical study or preparation can guarantee to him this translation of soul. But he can keep himself ready for it, and that is the chief object of criticism.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE READABLE QUALITY OF BOOK-LOVERS' BOOKS, of publications issued by or for associations of bibliophiles, is sometimes conspicuously absent. In a recent address on "The Functions of the Book Club," delivered before the Rowfant Club of Cleveland, Mr. Henry H. Harper, treasurer of the Bibliophile Society of Boston, caused his hearers to sit up and pay attention by asking the startling but pertinent question: "Why do book clubs insist on bringing forth books that are the least readable?" Most book-lovers, as he remarked, are collectors to a greater or less degree; but many collectors who hoard books in considerable numbers are not book-lovers in the true sense. In considering the issue, by book clubs, of a particular sort of uninteresting literature, he said: "For my part, however, the bibliographies will be reserved till the last [in reading my own collection of books], with the fond hope that I shall never reach them." This by way of introduction, on our part, to a brief mention of the second volume of the "Proceedings and Papers" of the Bibliographical Society of America, beautifully printed on soft creamy paper, wide-margined and rough-edged, bound in flexible boards with paper label — could any exterior and material qualities be more irresistibly attractive to bibliophiles and bibliomaniacs? But is there a single one of the tribe who would not consider it a hardship to be forced to read the volume? Someone may answer that it is not meant to be read — only consulted. True enough,

and well that it is so. The curious consultant will find, among other out-of-the-way bits of information, the intelligence that if he is interested in the study of heredity in pigeons the Concilium Bibliographicum can furnish him with a list of all extant works on the subject. On the whole, these Proceedings and Papers are wonderfully scholarly, and are packed with information which it would be difficult, if not impossible, to find elsewhere.

. . .

AN ENGLISH CONCEPTION OF AMERICAN CULTURE, not much nearer the truth than many another transatlantic notion concerning things on this side the water, arrests the eye in the dignified pages of that old and authoritative literary review, "The Athenæum." Our great reading public, it seems, is nearly a century behind that of England in its tastes, but is making strenuous endeavors to catch up. "Naturally," says our critic, speaking of these readers, "they have as yet little delicacy or depth of taste: they are out in search of general information, and what they really appreciate in literature is its instructive qualities. A literary critic who intends to inform the minds of a public of this order must naturally refrain from writing for amateurs of the finer delicacies of literature, in the manner of Hazlitt, Lamb, Arnold, or Pater." And who is the literary critic that is conceived of as refraining from the finer delicacies in order to suit the vulgar taste? It is none other than the author of the "Shelburne Essays" and the literary editor of "The Nation,"—Mr. Paul Elmer More! Mr. More, it is true, has some of the good old-fashioned tastes and something of the weighty and erudite manner of the early Edinburgh reviewers, as his English critic affirms, in a two-column notice of the Shelburne volumes. But there are worse crimes than industry and learning in literary criticism, and one of them is harshness and lack of sympathy. The article (the "hurticle" one might well call it, borrowing Thackeray's term) winds up with a good sharp sting in its tail: "They [those for whom Mr. More is supposed to write] are ineffectual dilettanti in the making, and Mr. More, instead of purifying, enlarging, and training their taste, reflects it." If there are certain traits of readers that date back to "1820 or thereabouts," there is also a certain manner of book-reviewing that can claim a like antiquity.

. . .

THE LINGUISTIC CONQUESTS OF ENGLISH, as a medium of communication, are great and ever-increasing. Dr. Alexander Wilder, writing in advocacy (whether well or ill advised) of simplified spelling, notes the spread of our language all over the globe as an unprecedented development in the history of human speech. "By colonization and commercial intercourse," he says, "the English language already holds the lead in the civilized world. Great Britain, Canada, the United States, South Africa, Australia, and New Zealand are all peopled by English-speaking population. It is not necessary

to enumerate other regions where also it has a firm foothold. Enough that where it has penetrated, there it has come to stay. It is the language most used in commercial transactions, and by the electric telegraph. With all its faults thick upon it, these agencies are operated to best purpose with its use." One cogent reason, ordinarily overlooked, why English has become all but a world-language, at the expense of French, German, and other candidates for this proud preëminence, may be found in the British disinclination to chatter in alien tongues. The Russian, the Dutchman, the German, and even the haughty Spaniard, have a more polyglot pliability than the sturdy Briton, who persists in acting on the assumption that good Anglo-Saxon, repeated with emphasis if necessary, as one reiterates in louder tones to a deaf person or an inattentive child, will make his meaning clear to any foreigner he may encounter in his continental tours. Thus, since John Bull will not come to the foreigner in the latter's tongue, the foreigner is forced to go to John Bull in the language that has now become more or less familiar to so large a fraction of mankind.

. . .

THE FISHERMAN'S SOLACE AT SEA, when there is "nothing doing" in his field of business, is a good story-book; or, at any rate, thus we are assured by Mr. Charles F. Karnopp, who is soon to be stationed at St. John's, Newfoundland, in charge of the Seamen's Institute which it is proposed to build in connection with Dr. Grenfell's work in Labrador. It appears that eighty-five thousand fishermen and other toilers of the sea enter the port of St. John's every year, and they have a consuming appetite for reading matter of a light and entertaining sort, such as old magazines with plenty of good stories. Mr. Karnopp writes: "Especially during the months of September, October and November, hundreds and thousands of men are in the harbor where these magazines might be distributed with a great deal of appreciation on the part of the fishermen; and again during the months of April and May, when they prepare for the Labrador fisheries, we could use thousands of magazines; for oftentimes these vessels go down the coast with practically no reading matter at all." Evidently here is work cut out for the marine department of the travelling library industry; but individual readers of this appeal will do a charitable deed by sending any suitable magazines they may be willing to part with to Mr. Karnopp at the rooms of the Grenfell Association, 156 Fifth Avenue, New York. . . .

ORGANIZATION FOR THE SPREAD OF CULTURE is often necessary and commendable. Public-school education requires machinery and method. No creed, however spiritual, secures converts without condescending somewhat to the necessity of material instruments. Public libraries do not grow and flourish with the spontaneity of dandelions in spring. California, energetic and progressive, even if not always most wisely directing her energies, is debat-

ing the establishment of county libraries to bring into harmonious coöperation all the public libraries of each county, while the county libraries themselves will look to the State Library as their head, and the State Librarian will find himself in a position of greatly increased importance and dignity and usefulness in the general administration and supervision of the library interests of the entire commonwealth. By such completeness of organization, with the hoped-for aid of a special parcels post for rural book-delivery, it is expected that public-library privileges, in some form or other, will be extended to the remotest dweller on ranch or fruit-farm. The beauty of this scheme is very appealing. Other States—Maryland, Ohio, Oregon—have already accomplished something in the way of county action of this sort; but nowhere has so elaborate a plan been so seriously and hopefully discussed as in California. Legislative action of an enlightened kind is now awaited. Of course there are manifest dangers in any such centralized system of library control as that proposed; but with a state librarian of talent, if not genius, for the task before him, what beneficial results may we not expect to witness?

...

THE BORN STORY-TELLER (for such there are, as well as born poets) will smile at the notion of teaching the art of writing novels. In a late number of "The University Monthly," of Toronto University, Mr. Anthony Hope Hawkins discusses the question, partly in reply to a newspaper assertion that "there are in more than one of the universities of the United States classes for the teaching of writing novels and stories." He does not call to mind any colleges or other schools of higher education, except the omniscient and (if we may coin the word) omni-didactic correspondence schools, that offer novel-writing as a part of the curriculum. Some of our larger universities do, indeed, give courses in the systematic study of fiction as a department of literature, and thus may effect something toward strengthening in a few of their students a previously existing bent toward novel-writing; but to attempt to teach romance would be much like trying to teach the wind which way to blow. Mr. Hawkins well says that "the idea of novel writing being turned into a recognized occupation or profession, such as law or engineering, is, to speak frankly, almost appalling"; and that "he would be a cruel parent who deliberately destined a plodding youth to live by the exercise of a recalcitrant imagination, and his cruelty would not be confined to his offspring; it might reach the public."

...

A PURVEYOR OF USEFUL KNOWLEDGE is a public benefactor. How far the public library should spend its energies in the purveying of useful knowledge, in the form of lecture courses, special exhibitions, special bulletins, and so on, is more or less vehemently debated by tax-payers and others. Yet there are far worse uses to which municipal funds have

been known to be put than the slaking of the thirst for knowledge. The Springfield (Mass.) City Library is publishing a series of instructive notes on local trees that will greatly aid readers in the perplexing task of naming correctly the many kinds of trees met with in their walks—more perplexing in this leafless season of the year than at other times. "Descriptions of, or specimens from, such trees," we read in the current "Bulletin" of the library, "were so frequently brought to the museum [which is closely allied with the library] by persons wishing to know more about them, and so much interest was shown, that, in the Bulletin for December, 1906, was begun a series of brief notes descriptive of some of the more noticeable species." Only one subsequent issue has failed to contain these notes, and back numbers are furnished on request, as far as the supply permits. The February issue devotes nearly three pages to five varieties of the birch. It also gives a list of thirty-two winter birds that are now "exhibited by themselves" in and about the city.

...

THE PRIDE OF BUREAUCRACY, of a consuming fondness for red tape, appears to have taken possession of the British Museum authorities. The reading-room, as many of us have learned with interest from recent London despatches and letters, has undergone thorough repairs and refurbishings; and now, it seems, the readers are to be no less thoroughly overhauled. A late number of "The Athenæum" contains an indignant letter from an "editor and author" who for thirty years has enjoyed the freedom of the reading-room, and is now, for the first time in almost a generation, unceremoniously halted at the door and asked to produce the ticket which he obtained so long ago that it is now quite worn to nothingness and thin air. Of course he is as well known to all the attendants as they are to one another; but nevertheless he must show his passport. He has written to the superintendent, sarcastically recommending that if tickets are to be shown at the door during the holder's lifetime, they be made *ære perennius*—though he did not express himself in these Horatian terms. To this the high official has coldly and briefly replied that if his correspondent wishes to obtain a new card of admission he must apply in person and bring with him the letter communicating this ultimatum. They do these things differently, if not in France, at any rate in America.

...

THE PARCELS POST AND THE PUBLIC LIBRARY will before long, it is to be hoped, join hands in promoting the cause of good literature. At several meetings of the Country Life Commission, appointed by President Roosevelt to make a study of rural conditions and devise means of improving them, the subject of a parcels post for rural delivery routes has been considered. The League of Library Commissions, representing a number of States, has appointed a committee to urge the matter; and this committee, besides taking other action to hasten

the desired end, has petitioned the Country Life Commission to include in its report a recommendation of the proposed postal service for the following reasons: "Under existing conditions a wide distribution of books for home study in rural communities is made prohibitive through the existing high rates of postage, many borrowers, who would pursue courses of study, being unable to do so through postal exactions. Through the establishment of a parcels post the educational value of public libraries and travelling libraries will be greatly increased, as it will enable librarians to send individual volumes to patrons on rural routes at less than half the present cost, thus encouraging home study." The Commission is favorably inclined, and all persons interested in the proposed measure are asked to use their influence toward its adoption.

A NATION WITHOUT AN ENCYCLOPEDIA must be nearly as rare, but perhaps not quite so happy, as a nation without a history. Japan appears to have reached her present advanced stage of civilization unaided by any such compendium of all knowledge. But the lack is now to be supplied—in fact, has already been in part supplied by the recent publication of the first volume of "The Japanese Encyclopædia," with the imprint of the prominent publishing-house of the Sansei-do. A garden party of sixteen hundred guests at Count Okuma's Waseda villa celebrated the event, and listened to a gratulatory address from the host. Dr. Inouye Tetsujiro, one of the compilers, told how the great work had been in preparation for nine years, at the hands of two hundred and thirty-nine scholars, and that it would be completed in seven volumes of about one thousand pages each, embracing in all more than one hundred thousand subjects. This epoch-making publication—for such it surely is—ought to take rank with the immense Chinese encyclopædia referred to by us not long ago as one of the curiosities of the British Museum.

THE NEWBERRY LIBRARY'S NEW LIBRARIAN, to succeed Mr. John Vance Cheney, whose regretted resignation will take effect in a few months, is Mr. William N. C. Carlton, at present head of the Trinity College library, Hartford, Conn. Mr. Carlton is the son of an English army officer who moved to Boston in 1882, and he had seen service in the Watkinson Library of Reference, at Hartford, before taking up, ten years ago, his work at Trinity, where he has produced a finely organized and equipped library out of a chaos of books. Current report represents him as a pleasant person to deal with and a fine conversationist, and also as having a reading acquaintance with divers languages, especially those of Scandinavia, whose literature he has made the object of special study. To be called to fill the chair occupied first by a Poole, and then by a Cheney, is no mean honor; but Mr. Carlton is believed to have earned the promotion.

COMMUNICATION.

ST. LOUIS DURING THE CIVIL WAR.

(To the Editor of THE DIAL.)

Your reviewer of my recently-published book, "The Story of a Border City during the Civil War," declared that while I am not bitter, I am so extremely partisan that it is doubtful if I even knew that there was another side than that of the unionists.

In writing the book it was my cherished purpose to be non-partisan; to relate fairly and truthfully just what took place in St. Louis during the period of the war. And no one, not even your reviewer, has shown that I have distorted any of the facts of that memorable struggle. Most of the reviewers of other journals have represented my book as being quite free from partisanship. Whether it is or not must be left to the judgment of those who may read it.

But as to my ignorance of the other side, permit me to say that I have long been quite familiar with the political parties and political opinions of leading men both North and South, and with the different constructions of the Federal Constitution. And if I had not been, touching elbows as I did with the secessionists of St. Louis during the entire period of the war, and hearing over and over again their views from their own lips, I must have been exceedingly dull if I failed to apprehend their position. I not only knew their side but I have truthfully stated it in my book, especially in the chapter on "The Boomerang Convention."

Your reviewer also states that I have represented the Southern women as coarse. But I have nowhere said that in my book; that is his generalization, not mine. In fact, the women of St. Louis during the war were not divided into Northerners and Southerners, but into unionists and secessionists. A large number of Southern women were among the staunchest unionists. But I have not characterized the secession women as coarse. Many of them, especially at the beginning of the war, were intensely bitter, and at times some of them, not all, gave vehement expression to their feelings in words and acts that were far from ladylike, not because they were essentially coarse, but because they were in the excitement of the moment unbalanced, and in a temporary frenzy. In their calmer moments they must have deprecated what they had said and done.

Your reviewer also says that I have represented the unionists as persecuted by the secessionists. This is manifestly a mistake. No such thought ever entered my head. To be sure, in 1861, some secessionists shot down some unionists in the streets, and threatened the lives of others; but we never regarded such conduct, however dastardly and condemnable, as persecution. We were engaged in a desperate fight, which threatened the existence of our republic, and we were not so ignoble as to regard any suffering on behalf of our country as persecution.

It seemed to me to be only fair that, in a friendly spirit, I should be permitted to take exception to these declarations of your reviewer,—declarations so foreign to my thought and, in my judgment, so misleading in reference to the character and spirit of my book.

GALUSHA ANDERSON.

Washington, D. C., February 20, 1909.

The New Books.

SOME CELEBRATED CHARACTERS OF THE LAST CENTURY.*

Expectation of good reading in a book of reminiscences by the well-known and variedly-experienced magazine editor and art and dramatic critic, Mr. J. Comyns Carr, is not disappointed. "Some Eminent Victorians," written at the close of the author's sixth decade, is not only pleasantly and intimately reminiscent of many celebrated men of the last century, but also receives something of added weight and value from the interspersed expressions of a ripe judgment on divers questions of art, literature, and the drama. A natural attachment to the approved standards of an earlier day declares itself in these carefully considered opinions. Science, Mr. Carr admits, has made unexampled progress in the last few decades; but that art in its later developments is necessarily more excellent, he denies. He also questions the exclusive right of the specialist to pass judgment on matters of painting and sculpture, poetry and drama and music. Wide-ranging in his interests and activities, and catholic in his tastes, he has small sympathy with passing fads and short-lived enthusiasms.

His literary favorites are designated in his opening chapter, where he tells us that under the influence of Dr. Birkbeck Hill, to whom he went to school, he acquired an early liking for Johnson that has continued unabated through life and is only equalled by his fondness for Dickens. In terms of what might by the malicious be construed as a doubtful compliment, Mr. Carr writes that Boswell and Dickens are among the books kept within reach of his bed, and that to no other authors does he so constantly turn when sleep is not easy to win. Early in his course as journalist, he enjoyed the stimulating companionship of the late J. Churton Collins, of whom he says:

"Our little circle on the staff of the *Globe* was later joined by Churton Collins, now the Professor of English Literature at the University at Birmingham, then only a boy fresh from Oxford, but a boy whose mind was already stored with a knowledge of English literature such as I suppose few men of his generation boast. His prodigious memory both in prose and poetry I certainly have never encountered in another; and through many an evening, when he dined quietly with us in our rooms in Great Russell Street, did we wonder and delight to listen to him as he passed from author to author, not

always reciting things of his own choice, but responding with equal readiness to any call that might be made upon him by others."

Mr. Carr's successive connection with not a few of the leading London newspapers and reviews, and his editorship of "The English Illustrated Magazine" in its first years, made him acquainted with the chief writers and artists and actors of his time and country. More than one amusing anecdote is recorded of the unfailingly amusing Whistler, whose pride in his own unpopularity and whose zestful practice of the gentle art of making enemies are truly delightful to contemplate. This side of his freakish nature is thus touched upon by the observant writer:

"Combat was the delight of his life, and there was no violence of assertion he did not love to employ if he thought that by no other means could he encourage an opponent into the dangerous arena of controversy. As a matter of fact, I do not think he was ever quite happy unless one of these pretty little quarrels was on hand, and whenever he suspected that any particular dispute in which he was engaged showed signs of waning, he would, I think out of pure devilment, cast about to lay the foundations of a new quarrel."

Traits and anecdotes of Tennyson, to whose friendship Mr. Carr was admitted, furnish some pages of agreeable reading. A well-known characteristic of the poet and a suggestive observation thereon are thus recorded:

"At our last meeting he openly expressed his vexation at an unfavorable article that had then recently appeared. He questioned me closely as to what I thought could have been the motive of the writer, who for the rest was not of such a rank that his censure need have disturbed the poet's equanimity. 'What harm have I ever done to him?' he exclaimed, in tones that seemed to me at the time almost childlike in reproach. But it is, as I have come to think, a sure hall-mark of genius that its weakness is very often frankly avowed. It is a part of that inward candour that makes for greatness, the petty price that we have to pay for the larger and nobler revelation. Lesser spirits can often contrive to hide their littleness, but in the greatest it is nearly always carelessly confessed."

The following comparison is worth quoting, partly because it is the fruit of a personal experience that, in some degree at least, many will find to be the direct opposite of their own:

"At the time when I first met Tennyson, I think Robert Browning had won my larger admiration. I thought him the greater poet of the two—I no longer think so now; and the very qualities which so strongly attracted me as a youth have since proved in themselves to be the source of my altered judgment. It seems like a paradox, but I believe it to be none the less true, that it is the intellectual quality in verse that first most strongly attracts the younger student of poetry. So at least it was in my case. The complexity of thought, even the obscurity of expression which marks so much of Browning's work, had for me then the strongest fascination. . . . And although the spell he then exer-

* SOME EMINENT VICTORIANS. Personal Recollections in the World of Art and Letters. By J. Comyns Carr. Illustrated. New York: Charles Scribner's Sons.

cised over my imagination still in some degree survives, I find myself now asking of poetry less and less for any ordered philosophy of life, and more and more for life itself. . . . In every art the last word is simplicity. There is no phase of thought or feeling rightly admissible into the domain of poetry that the might of genius may not force to simple utterance. It is this which constitutes the final triumph of all the greatest wizards of our tongue, of Shakespeare as of Milton, of Wordsworth no less than of Keats. All of them found a way to wed the subtlest music with the simplest speech, striving with ever-increasing severity for that chastened perfection of form which stands as the last and the surest test of the presence of supreme poetic genius."

Browning, therefore, he in the end found wanting in "that faultless music which alone can give to verse its final right of survival."

Actors and their idiosyncrasies yield matter for many an interesting page in the book. On one occasion, when W. E. Henley had delivered himself of an adverse criticism on Irving's impersonation of Macbeth, the actor, after patiently biding his time, at last caught his opponent off his guard and thus insinuated his rapier in the other's vitals:

"I notice," he said, speaking to Henley in that tone of reverie which with him always concealed an imminent blow, "that you do not approve of my conception of Macbeth. Tell me now, for I should be interested to hear it, how would you play Macbeth if you were called upon to present the character on the stage? What is your conception?" Henley was hardly prepared for such an invitation, and as we sat in expectation of what he would have to say, it was easy to perceive that the critic's destructive method, which at that time was uppermost in him, could not suddenly readjust itself to the task of offering any coherent appreciation of the character which Irving, according to his allegation, had misinterpreted."

The author's recollections of artist friends, especially of Rossetti, Burne-Jones, Holman Hunt, Millais, Leighton, and Frederick Walker, are among the pleasantest in the book. The history of English painting of that period is not wanting in incident, and Mr. Carr, as a prominent art critic of the time, is well equipped to tell the story. Some rare and curious illustrations are reproduced to heighten the interest—among them two comical drawings by Burne-Jones, executed in a style to suit the supposed taste of the great British public. "But even in these essays in the grotesque," comments his friend, "and in the lighter and sometimes very graceful fancies which he would illustrate so easily and so rapidly for our amusement, or for the delight of our children, there was always an unflinching sense of composition and design." There was a certain inevitable beauty in the ordered arrangement of line that could not desert him even when, as he often delighted to do, he undertook to caricature his own style.

Mr. Carr enjoys the advantage of being able to write, in a book like this latest of his, from what might be called a composite standpoint. Art, literature, the stage, and the realities of many phases of life itself, contend in him for supremacy of interest. In him, too, is to be found that union of the journalist and the *littérateur* now becoming every day more rare as our newspapers confine themselves increasingly to the sensational reporting of daily horrors and other startling events. His long practice as writer for such journals as the Manchester "Guardian" and "The Saturday Review," "The Art Journal" and "The Portfolio," insures the quality of his work in the unfortunately over-crowded domain of autobiography and reminiscence. He writes with manifest ease and rapidity, and such flaws as a critic might detect in his pages are of a trivial nature.

The clear type, appropriate illustrations throughout, and generally attractive appearance of the volume are not to be dismissed without a commendatory word. PERCY F. BICKNELL.

AMERICAN HISTORY IN AMERICAN POETRY.*

From public and private records, letters, and other contemporaneous evidence, the student arrives at one conception of history; from the writings of the general historians he often arrives at another; while from the poetry of a period, inspired by public events, he can often see the emotions of a people at play, and may come to an understanding of the spirit which has produced revolutions and wars such as is to be derived from no other source. It is of the first importance, therefore, that the compiler of a poetical anthology so ambitious in scope as to cover the whole period of American history should have an accurate understanding of the different influences which have come into play in the development of the country, that his sectional preferences and sympathies should be kept in subordination so that no underlying preconception or purpose shall be permitted to control or direct his work, and that his view should be as broad as the nation. A certain standard of poetic excellence he must maintain, as a matter of course; but this being satisfied, he should use his material as it comes to his hand, letting it tell its own story,—not shaping it by inclusion or exclusion so as to exalt one influence or

* POEMS OF AMERICAN HISTORY. Edited by Burton E. Stevenson. Boston: Houghton Mifflin Co.

undervalue another. To the extent that he yields to the temptation to do this latter, to that extent he fails in his task.

It was the yielding to such a temptation which so largely destroyed the value of the late Edmund Clarence Stedman's "American Anthology." Stedman himself was already old and ill; but he seems to have permitted his assistants to be carried away with two ideas which had a basis, partly commercial and partly sentimental, the one idea being that as little as possible should be included which was hostile to England, and the other that there should be excluded poetry which was hostile to the South. At the same time, sentiment which was entirely ladylike was permitted to give a tone to the whole, not calculated to increase public respect for the intellectual vigor of American verse. Our poetical anthologies of less ambitious design,—such as those which relate to the Revolution, the war of 1812, or the war for the Union,—have been far more satisfactory, because there was no instinctive or intentional interference on the part of the compilers to prevent the main purpose from shaping the end.

Mr. Stevenson's compilation of poems relating to American history begins with the discovery of America by the Norsemen, Columbus, the Spaniards and their followers, carries on the story of the settlement of the Colonies, the English in Virginia, the Dutch in New York, and after fifty-six pages reaches the coming of the Pilgrims to New England, and thence comes downward through the development of the country, its contests with England, the Mexican war, the anti-slavery movement, the great civil strife between North and South, and the war with Spain, to such recent occurrences as the San Francisco earthquake and the death of Grover Cleveland.

The most noticeable omission—an omission of more significance than Stedman's failure to include in his Anthology any poem by that true New England poet Hiram Rich, or by the New York humorist John G. Saxe—is the absence of all poetry inspired by the civilization of Pennsylvania. As late as Whittier's time, the New England poet could write of it that he thought it was the highest civilization he had ever seen. There is not a line from Francis Daniel Pastorius, the author of America's first public protest against slavery; or from Whittier's fine poem on Pastorius, of which the poet himself wrote that it was a better poem than "Snow Bound," but that the public would never find it out. There is nothing from Bayard Taylor or

any other poet relating to the Revolutionary battlefields in South-eastern Pennsylvania—an omission which assumes greater significance when it is recalled that of the nine battles in which Washington was in command of the American troops engaged, seven of them were contests for the possession of Philadelphia, where also Washington spent seven of the eight years during which he was President. Of Pastorius, a recent writer has said that he was not coarse like John Smith, uncouth like Peter Stuyvesant, or narrow like Cotton Mather. Professor Learned's recent life of him, in showing the facility with which he used the German, English, Dutch, Italian, Spanish, Latin, and Greek languages, his training in the universities of Europe, and the wide range of topics which he discussed, establishes his right to be called the most learned of America's colonists. His patriotic address to the posterity of the colony which he founded breathes a loftiness of spirit sadly lacking in much of the unimaginative verses which have crowded his poetry out of the present volume, and which have thus been invited to assist in the commission of an historical sin that cannot be condoned.

Mr. Stevenson's obvious motive in the elimination of Pastorius has been to begin the anti-slavery movement with Garrison, leading off with Whittier's tribute to Garrison in 1833. The compiler's note to this poem says: "Finally, in December 1833, the American Anti-Slavery Society was organized at Philadelphia." Historically, of course, this is a thoroughly unscientific treatment of the theme. Important as was Garrison's work, he was not a forerunner of the anti-slavery movement. Following the protest framed by Pastorius in 1688, the adoption of its principles by the Quakers, and their spread through the States, the first Abolition society was organized in Philadelphia in 1774. By 1794 there were enough Abolition societies throughout the States to justify a national organization, and delegates from Connecticut, New York, New Jersey, Pennsylvania, Delaware, and Maryland met in convention in Philadelphia, where they met thereafter annually. Soon Rhode Island, Virginia, and Tennessee sent delegates. Massachusetts united in the movement long afterwards, in 1823, and the Underground Railroad was in full operation at the time when it would appear from Mr. Stevenson's anthology that the movement had only begun. The development of the Abolition movement has been well described in William Birney's *Life of James G. Birney*. Its beginning was most

adequately reflected in Whittier's poem on Pastorius, the absence of which from these pages can hardly have been accidental.

How hard Mr. Stevenson's local predilections have required him to strain the course of history is earlier shown by his inclusion of Longfellow's "Hymn of the Moravian Nuns of Bethlehem" in a chapter headed "The War in the South." In good poetry, historical inaccuracy may be overlooked. Whether Paul Revere carried the news of the British march, or his story was but an old man's confusion of events, or whether Barbara Frietchie actually waved a Union flag over the heads of Stonewall Jackson's troops in Frederick, is perhaps not of supreme importance; but it is required of the compiler of so ambitious a work as the present one that his selections shall not pervert the orderly sequence of history, that the poems shall be assigned to their proper geographical locations, and that the explanatory notes shall be accurate.

George Parsons Lathrop's ballad, "Keenan's Charge," is an example of a poem in which spirit, movement, and skill in construction go far to excuse the wild vagaries of its statement. But Mr. Stevenson's notes indorsing the romance cannot be overlooked. He says, describing Stonewall Jackson's flank attack upon Hooker's right at Chancellorsville:

"For a moment it seemed that all was lost; then Pleasanton hurled the Eighth Pennsylvania Cavalry under Major Keenan upon the Confederate flank. The regiment was hurled back terribly shattered, but charged again and again until nearly all the men were dead or wounded. The Confederate advance was checked long enough for Pleasanton to get his artillery into position."

This comment of the editor contains many errors. It was not Keenan's charge, because the regiment was commanded by its colonel, Pennock Huey; Keenan was the Major, and rode with other regimental officers. No charge was intended, and Pleasanton did not order a charge. Nor were repeated charges made. The regiment in column, moving at a leisurely gait along a narrow woods road, suddenly encountered what appeared to be a few Confederate troops. There was no thought that these were Stonewall Jackson's corps. Colonel Huey ordered the trot and gallop. No line was formed, or could be formed in that narrow road. The Union troopers rode through a part of the advancing Confederate line, and discovering their mistake rode back as best they could. Many were killed, among them Major Keenan. General Pleasanton's name is misspelled Pleasanton. In the note on Gettysburg (page 488) the name of the Commander of the Union army is given

as General George B. Meade. It is worth noting that the editor calls the Union troops "Federals," and he says of Longstreet's assault on the third day at Gettysburg that Pickett and his Virginians were in the van, which is not correct. Pettigrew's division crossed the Emmilsburg road in line with Pickett's troops, and with the troops of Trimble advanced to the stone wall, stayed there as long as any other Confederate troops, and surrendered many fewer men than did Pickett. Historically, it is as erroneous to attribute this assault to Pickett as it is to begin the anti-slavery movement with Garrison. D'Amici says that the Dutch abhorred that form of apotheosis which attributed to the individual the virtues or vices of the masses. Mr. Stevenson seems to be fond of it, and manifests his fondness once more in the note on page 560, when he attributes the Reconstruction policy of the country to a "coterie" in Congress. "The leader of this coterie," he says, "was Thaddeus Stevens." This statement is a reflection of a view frequently asserted by writers within the past few years, but it has its origin in the feeling of the present day, not in the facts of the time, as anyone who will take the trouble to read the news and newspaper editorials printed after the assassination of Lincoln may see for himself. The Reconstruction policy was not the work of a coterie, but of a majority of Congress. It reflected the attitude of the country outside of the Southern States. Whether it was a mistaken policy or not, it was a legitimate outcome of a fierce war, and in part it was prompted by the early attempts made in some of the Southern States to restore a modified form of slavery by local laws which would have permitted the sale for certain terms of negroes convicted of minor offences. History can gain nothing for national unity by presenting a false face. The largest tolerance concedes to North and South their radically different views, partly political, largely commercial, and accepts as a matter of course the acts springing naturally from the different positions.

In the consideration of a collection of historical poems the presentation of history takes precedence over the purely poetical quality of the product. Mr. Stevenson's standard has been an adjustable one. The well-known poems are here. Some are preserved to-day merely because of their author. The supposed cleverness of Lowell's rhymes appealing to New Englanders not to enlist in the Mexican war seems to have evaporated. Of the unfamiliar poetry which the compiler has gathered with much industry, it is

to be said that much of it is lacking in poetic atmosphere. A number of diffuse ballads by Thomas Dunn English are bare of poetic spirit, but these appear the work of genius when contrasted with the contemporary verse of the colonial period. "The Downfall of Piracy" here attributed to Benjamin Franklin, "New England's Annoyances" (unknown), "Love-well's Fight," "Braddock's Fate," "Brave Wolfe," "A New Song Called the Gaspee" are a few examples of American verse brought to light that might well have been left buried; while "Can't," by Harriet Prescott Spofford, is a more modern specimen of the tolerance of the editor. He tells the reader that the material gathered by him would fill four volumes of the size of the present one. If the quality was no better than these dreary outpourings of the rustic muse, and others like them, no one will regret the absence of the other three volumes. The conception of this volume was so excellent, so much of the formidable task has been accomplished with patience and intelligence, and in spite of its faults the outcome is so useful, that the errors of omission and commission noted are viewed with regret. ISAAC R. PENNYPACKER.

COURTS, CONGRESS, AND EXECUTIVE.*

President Woodrow Wilson's volume on the important subject of Constitutional Government in the United States is made up of a series of eight lectures delivered by him at Columbia University last year. In his usual masterful style, President Wilson discusses some of the more salient features of the American political system from a "fresh point of view and in the light of a fresh analysis of the character and operation of constitutional government." From a consideration of the meaning, essential elements, and distinctive institutions of a constitutional system, he passes in review the constitutional development and present character of the United States government. In a chapter on the Presidency he analyzes in a searching and logical manner the office of President of our Republic, the incumbent of which he says was intended to be a "reformed and standardized king, after the Whig model." He points out that it is easier to write of the President than of the presidency, since the office varies in character and importance with the strength and personality of the

man who fills it. Thus it is one thing at one time and something very different at another time, depending on the man and on the circumstances under which he is called upon to govern. Some Presidents have deliberately refrained from exercising the full power which they might legally have done, either from conscientious scruples or because they were theorists, holding to the "literary theory" of the Constitution and acting as if they thought Pennsylvania Avenue should have been even longer than it really is, rather than practical statesmen conscious of power and fearless of responsibility. He estimates the importance of the office in its true light, when he concludes that henceforth it must be regarded as one of the greatest in the world, and that the incumbent must be one of the leading rulers of the earth, and not merely a domestic officer as was once the case. He must stand always, says Mr. Wilson, at the front of our affairs; and the office will be as big and as influential as the man who occupies it.

Following English analogies further, Mr. Wilson characterizes Congress as a "reformed and properly regulated Parliament." He discusses, somewhat in the manner of his earlier work on Congressional Government, the legislative methods of Congress as compared with those of the British Parliament, showing how Congress has nothing to do with the making or unmaking of "governments," yet how it takes a leading part in the conduct of government without assuming the responsibility of putting its leaders in charge of it. Evidently Dr. Wilson considers the English method by which the government (the ministry) — a body of experts on the practicability and necessity of legislation — are associated with the legislature in the work of legislation, a distinct improvement upon the American method according to which the separation of legislative and executive functions is strictly maintained. In its effort to make itself an instrument of business, to perform its function of legislation without assistance or suggestion, to formulate its own bills, digest its own measures, originate its own policies, Mr. Wilson declares the House of Representatives has in effect silenced itself (p. 109). In his estimate of the Senate, the author shows a spirit of fairness and insight too often lacking in treatises on American government. The Senate, in his opinion, has been too much misunderstood and traduced and too little appreciated. Those who criticize this body because in some cases it represents "rotten boroughs" instead of population, fail to grasp the real

* CONSTITUTIONAL GOVERNMENT IN THE UNITED STATES. By Woodrow Wilson. Columbia University Lectures. George Blumenthal Foundation, 1907. New York: The Macmillan Co.

situation. The element of population is duly represented in the Lower House; while the Senate is intended to represent regions of country, or rather the political units of which the nation is composed. It is no argument to say that because these units are sparsely settled they should be less represented than the older and more populous regions. They have the same economic interest in the general policy of the government that the older regions have. Sections therefore, irrespective of population, especially in a country with such physical variety as ours, and consequently possessing such widely different social, economic, and even political conditions, must be represented as well as masses of population. As a body, moreover, the Senate, in virtue of its peculiar construction, fills a place and subserves a purpose unique and indispensable.

The discussion of the Senate and House of Representatives is followed by a consideration of the Courts, which constitute the "balance-wheel of the whole constitutional system." The distinctive functions and methods of procedure peculiar to the American judicial system are contrasted with those of England, and the merits and demerits of each are analyzed. In discussing the efficiency of the American system, Mr. Wilson raises the question whether our courts are as available to the poor as to the rich, or whether, in fact, the poor are not excluded by the cost and length of judicial processes. Thus, he says:

"The rich man can afford the cost of litigation; what is of more consequence, he can afford the delays of trial and appeal; he has a margin of resources which makes it possible for him to wait the months, it may be the years, during which the process of adjudication will drag on and during which the rights he is contesting will be suspended, the interests involved tied up. But the poor man can afford neither the one nor the other. He might afford the initial expense, if he could be secure against delays; but delays he cannot abide without ruin. I fear that it must be admitted that our present processes of adjudication lack both simplicity and promptness, that they are unnecessarily expensive, and that a rich litigant can almost always tire a poor one out and readily cheat him of his rights by simply leading him through an endless maze of appeals and technical delays" (page 153).

Most of us will agree with him that it is a shame and a reproach that we have not brought our courts nearer to the needs of the poor man than they are, and that the most pressing reform of our system lies in this direction.

In two final chapters, President Wilson considers the relation of the States to the Federal Government and the subject of Party Government. Apparently he does not sympathize with

some of the recent tendencies toward Centralization. Of the Federal Child-Labor bill which was before the last Congress, he observes that if the power to regulate commerce between the States can be stretched to include the regulation of labor in mills and factories, it can be made to embrace every particular of the industrial organization and activities of the country. Doubtless it could; and it might be better for the people, for whose welfare government is created, if it did embrace some of them. But as to this, there is a wide difference of opinion.

JAMES WILFORD GARNER.

THE NORTHWESTERN EMPIRE OF THE FUR TRADER.*

Under the alluring title, "The Conquest of the Great Northwest," Miss Agnes Laut tells the dramatic story of the adventurers of England trading into Hudson's Bay—commonly known as the Hudson's Bay Company. The story of the Hudson's Bay Company has been told before, but not in the same way. The histories of Dr. George Bryce and Mr. Beckles Willson were based upon what was thought at the time to be very full documentary material. Compared with the mass of original documents which Miss Laut has managed to unearth, by untiring perseverance, at Hudson's Bay House and in the Public Records Office, the foundation of the earlier histories appears meagre and inadequate. From the tons of manuscript journals, minute books, letter books, and memorial books, in the archives of the Hudson's Bay Company, as well as from the mass of hitherto unpublished material in the British Public Record Office bearing on the history of the Company, Miss Laut secured several thousand pages of transcripts. Upon these data—the narratives of the actors themselves, told in their own words—she has built her story of the Great Company, a story which for romantic and dramatic interest will challenge comparison with that of any similar organization in the world's history. The new material brought to light, and woven into the texture of Miss Laut's narrative, embraces not only a number of documents of which only fragments were hitherto available, but also several—such as the journals of Peter S. Ogden and the invaluable letters of Colin Robertson—whose very existence had not before been suspected.

The work, which is divided into two substan-

*THE CONQUEST OF THE GREAT NORTHWEST. By Agnes C. Laut. In two volumes. Illustrated. New York: The Outing Publishing Company.

tial volumes of over eight hundred pages, opens with an account of the four voyages of Henry Hudson, culminating in his tragic end — sent adrift by his mutinous crew on the waters of Hudson Bay. A brief description of the voyage made to the Bay by Jens Munck, the Dane, closes this introductory part of the work — the story of the discovery of the gateway to the wide-flung territories of the Hudson's Bay Company.

In succeeding chapters are unfolded the earliest beginnings of the Company itself, through which runs the exceedingly dramatic story of Pierre Esprit Radisson, fur-trader, pathfinder, prince of adventurers, and founder of the greatest and most venerable of trading corporations. Miss Laut has on more than one occasion entered the lists on behalf of this much-maligned explorer, and she here brings together a mass of entirely new material bearing upon his relations toward France and New France on the one hand, and England and the great English Company on the other. Not the least interesting of many points made clear in this portion of the narrative is that relating to Radisson's second desertion of the French for the British flag, a desertion hitherto regarded as his crowning piece of treachery. Radisson, after serving the Company for a time, had gone back to his native country, had returned to the Bay, captured Port Nelson from the British fur-traders, carried away to Canada a fortune in furs, — which were promptly confiscated by Governor De La Barre, — and was now in Paris seeking restoration of his booty. Suddenly he disappears from Paris, and is found in London — once more in the service of the Hudson's Bay Company. Did he go as a double traitor, or was there some more creditable motive for his action? Here is Miss Laut's explanation, as gathered from state documents:

"He was sent for by the Department of the Marine, and told that the French had quit all open pretensions to the bay. He was commanded to cross to England at once and restore Port Nelson to the Hudson's Bay Company.

"'Openly?' he might have asked.

"Ah, that was different! Not openly, for an open surrender of Port Nelson would forever dispose of French claims to the bay. All Louis XIV now wanted was to pacify the English court and maintain that secret treaty. No, not openly; but he was commanded to go to England and restore Port Nelson as if it were of his own free will. He had captured it without a commission. Let him restore it in the same way. But Radisson had had enough of being a scapegoat for statecraft and double dealing. He demanded written authority for what he was to do, and the Department of Marine placed this commission in his hands:

"'In order to put an end to the Differences wh. exist between the two Nations of the French & English touching the Factory or Settlement made by Messrs. Groseillers and Radisson at Hudson Bay, and to avoid the efusion of blood that may happen between the sd. two nations, for the Preservation of that place, the expedient wh. appeared most reasonable and advantageous fo. the English company will, that the sd. Messrs. De Groseillers and Radisson return to the sd. Factory or habitation furnished with the passport of the English Company, importing that they shall withdraw the French wh. are in garrison there with all the effects belonging to them in the space of eighteen months to be accounted from the day of their departure by reason they cannot goe and come from the place in one year. . . . The said gentlemen shall restore to the English Company the Factory or Habitation by them settled in the sd. country to be thenceforward enjoyed by the English company without molestation. As to the indemnity pretended by the English for effects seized and brought to Quebec . . . that may be accommodated in bringing back the said inventory & restoring the same effects or their value to the English Proprietors.'"

The dashing exploits of Pierre Le Moyne d'Iberville, from Canada, against the Company's posts on the Bay, form the subject of two very interesting chapters; and another is devoted to the last days of Radisson — new facts gathered in London disclosing the final scenes in the life of the famous pathfinder. Another group of chapters tells the story of inland explorations from the Bay by men of the Hudson's Bay Company; Henry Kelsey's journey to the Saskatchewan; the founding of Henley House; Anthony Hendry's expedition to the country of the Blackfeet; Samuel Hearne's journey to the mouth of the Coppermine river; the founding of Cumberland House; and the beginning of the long conflict between the Hudson's Bay and North West Companies for the control of the vast fur country of the West. In subsequent chapters are described the stirring adventures and notable explorations of some of the men of the Canadian company — David Thompson, Alexander Mackenzie, Simon Fraser, and Daniel Williams Harmon. Through these narratives runs always the underlying theme of bitter and ever-increasing hostility between the two companies, a conflict leading by inevitable degrees to such intolerable conditions that only one way could be found out of the morass — the union of the two companies. Part and parcel of this historic conflict, but holding an interest entirely its own, is the story of the coming of the colonists — the founding of the Red River Settlement. Here, as elsewhere, one is struck with the prevalence of Scottish names. The central figure in the drama of Red River was a Scotchman — Lord Selkirk. So also were the leaders of both the opposing factions, the "H. B. men"

and the "Nor'Westers": M'Gillivrays and MacKenzies and McTavishes, M'Donells and Frasers, McLoughlins and Robertsons. Finally, in a series of brilliant sketches, we have the story of the united companies — the Nor'Westers now absorbed in the older Hudson's Bay Company — marching triumphantly across the continent, and spreading the empire of the fur-trader north and south from the Russian dominions in Alaska to the Spanish settlements in California. Here we read of the imperious rule of the autocratic little Governor, Sir George Simpson; of the dashing exploits of Ross of Okanogan; of the explorations of Ogden in the Southwest, throughout what are now the States of Idaho, Montana, Nevada, Utah, and California; of the transmontane empire of Dr. McLoughlin; and of the final merging of the dominion of the fur-trader in the era of settlement, and the dawn of popular government.

LAWRENCE J. BURPEE.

A POET'S STUDY OF A POET.*

Mr. Alfred Noyes's volume on William Morris, just issued in the "English Men of Letters" series, will prove a disappointment to many readers. It is not an easy task, perhaps it is impossible, to cover the multifarious activities of so many-sided a man within a book of one hundred and fifty pages, the scope of which is definitely limited by the plan of this useful series; but it is a pity that the vital facts in the career of Morris should have to be so scanty, and then be so blurred in presentation as to give little satisfaction to the reader. Mr. Noyes is doubtless justified in his contention that the essential factor in all these activities is the poetic spirit, and that the essential man is discernible "in the poetry which was the fullest expression of his real self." At all events the author of the book has occupied himself mainly with a rather elaborate analysis of Morris's compositions.

Any study of a poet's work by one who is himself recognized as a not unworthy brother of the guild cannot fail to be interesting whatever the limitations of its treatment, and it would be unfair to Mr. Noyes to deny him insight or appreciation for his theme. At the same time it must be stated frankly that his attitude toward his subject is sometimes puzzling, and one is often in doubt regarding the sympathy and

admiration which he affirms. There is no question of the writer's preference for Tennyson — and we have no quarrel with him over his enthusiasm for the last great Laureate; but we protest that this is not the place for the avowal of such discipleship. The comparison of Tennyson with Morris is overdone; it recurs on page after page, until this particular theme almost supplants the real theme of the essay, and reaches a climax in the brief concluding chapter wherein the biographer of Morris devotes three full pages to the gratuitous exaltation of Tennyson as "the broadest and fullest voice of his own century." This the most of us have long since recognized; just now we are more interested in the achievement of the author of "Jason," "The Earthly Paradise," and "Sigurd the Volsung." Indeed, we would rather hear less of Morris's debt to Tennyson and more of his indebtedness to Chaucer — of which Mr. Noyes has surprisingly little to say.

Perhaps we should be less impatient with these digressions had not the essayist expressed with much vim his own impatience with Mr. Mackail for certain suggestions which he deems "out of proportion except in a biography large enough to estimate also the exact influence upon him [Morris] of Bradshaw's Railway Guide." We wonder if Mr. Noyes's sense of proportion and of values is represented in the following bit of description. He is speaking of the personal appearance of Morris (page 106):

"He was careless about his clothes; but it has been said that he only looked really peculiar when in conventional attire. One of the most charming of his sayings is that which he made in perfect simplicity to a friend: 'You see, one can't go about London in a top hat, it looks so devilish odd.'"

Upon the technique of the poet Mr. Noyes has a great deal to say that is illuminating; although we think that he strains some lines of criticism, as when he discusses the "thin" verses and the "lower scale of values" in the chapter on "The Life and Death of Jason." The error here, if there is an error, lies in the suggestion that the verses quoted are adequately representative of the poem throughout. Another instance of this dangerous habit of generalizing is seen in the concluding sentence of this same chapter (page 71): "The cry of Medea, 'Be happy!' compresses into two words quite as much passion, anguish, and love as are contained in whole pages of Browning."

We should, however, be doing Mr. Noyes a grave injustice to conclude this review without quoting some less debatable passage from his book, and one which will more clearly show the really appreciative position toward his subject

* WILLIAM MORRIS. By Alfred Noyes. "English Men of Letters" Series. New York: The Macmillan Co.

which we are sure he would maintain. We quote from pages 54-55:

"This weaving-process with his thin verse-threads Morris carried out with supreme success. He threw away all ambition to achieve the kind of direct effects at which Tennyson and Wordsworth, and perhaps all the greater English poets aimed, and in return he gained an indefinable power of suggestion. In spite of the vast bulk of his work, it gives the impression of great strength in reserve, and it has something of the force which we usually associate with reticence. Never once do we feel that he is exerting himself or, to put it crudely, on his top-note. . . . Never, perhaps, has there been so successful an attempt to recapture the childlike faith of the pagan world in their immortals as 'The Life and Death of Jason.' The gods in Morris have something of their old opaque symbolical significance, which we lose altogether on the spiritual plane of Wordsworth or Tennyson. By reducing his whole world to the childlike and primitive scale of values of which we have spoken, he was able, alone among the moderns, really to

'Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.'"

W. E. SIMONDS.

BRIEFS ON NEW BOOKS.

*A sane manual
of hygiene.*

It is an instructive paradox that health, like happiness, is best found when not sought, — is most enjoyed when least the object of concern. In recognition whereof, many a cult has arisen proclaiming the bliss of ignorance and the yet more exalted bliss of denial. But a paradox has two sides; and the other side also has its share of recognition in the popular consciousness — the side which holds that health is a precious thing, and in these modern days is to be maintained by large-minded public provisions and a personal wisdom that is prudent but not fretful, serious but not fanatical, careful but not worried. It is well that popular books on hygiene suitable for the readers that frequent public libraries should be abundant, attractive, and authoritative. In such a list the recent work by Dr. C. W. Saleeby of Edinburgh deserves a conspicuous place. It bears as its title "Health, Strength, and Happiness," a worthy triumvirate capable of wisely ruling the body and the mind. It is, in fact, a fair survey of the essentials of personal hygiene, very forcibly written, under a consistent perspective. The best thing about man is his mind, and a sound body is the mind's most indispensable implement. Dr. Saleeby's book is full of good advice, and will not add to the prevalent hypochondria. Neither will it inculcate indifference, or a go-as-you-please attitude. It may, however, disappoint many who like their advice in pill-like doses with instructions for quick taking. It presents both sides of debatable questions, and does not make mountains out of mole-hills. Here and there it errs on the side of indefiniteness, and elsewhere in strenuous enforcement of personally fav-

ored doctrines; but that is true of every book reflective of a marked individuality. A popular book on health should set forth the point of view from which health is a natural issue; it should survey the factors upon which health depends; it should state these in terms of human interest; it should maintain a fair perspective of the little things and the great; and it should remember the sorts and conditions of men and the diversity of human nature and human needs. Dr. Saleeby's book meets these conditions sufficiently well to warrant its admission to the select class of useful manuals of popular hygiene. (Mitchell Kennerley.)

*Counsels on
peace and
happiness.*

Lord Avebury (Sir John Lubbock he will always be to many of us) has added another to his already published volumes on the pleasures of life and the beauties of nature; but his title this time is "Peace and Happiness" (Macmillan), and he closes with some very practical and pertinent remarks on international peace and the reduction of our enormous military and naval establishments. The bankruptcy and ruin sure to follow the development of present tendencies are convincingly presented, as is likewise the certainty of violent and destructive European revolution, precipitated by the misery of the masses, unless the increasing burden of armament is reduced. Jingoism and false patriotism find no friend in him. "We talk of foreign nations," he says, "but in fact there are no really foreign countries. The interests of nations are so interwoven, we are bound together by such strong, if sometimes almost invisible, threads, that if one suffers all suffer; if one flourishes it is good for the rest." Illustrative instances are added in proof. The present foolish Anglo-Teutonic tension is touched upon in a commonsense way. In a province more peculiarly his own, the pleasures of nature-study, the author has this to say on the much-discussed question of intelligence in animals: "My own experiments and observations have led me to the conclusion that they have a little dose of reason, though some good naturalists still deny it." The "peace and happiness" so agreeably presented in these chapters are by no means the peace and happiness of idleness and cloistered meditation. "Our clear duty is to work in the world, to remain of the world, and yet to keep ourselves as far as possible unspotted by the world — though no doubt this is far from easy." Health is necessary, and "most people will keep fairly well if they eat little, avoid alcohol and tobacco, take plenty of fresh air and exercise, keep the mind at work, and the conscience at rest." As in the author's previous volumes on kindred subjects, there is here also an abundance of quotation, especially from Shakespeare. The familiar six lines on ministering to a mind diseased are in deserved favor with him, so much so that he quotes them twice, as he does also Scott's well-known quatrain beginning, "Like the dew on the mountain." The well-furnished note-book, one cannot but imagine, lies ready at Lord Avebury's

hand as he writes. The popularity of his work of this sort is noteworthy: not far from a quarter-million copies of the first part of "The Pleasures of Life" are said to have been sold, while the second part is in its second hundred thousand, and "The Beauties of Nature" lags not far behind. A curious appearance is given to the title-page of his new book by the nineteen lines (in fine print and mostly in abbreviations and initials) of titles and honors appended to the author's name—a flourish not exactly in harmony with our conception of his character.

A volume of pleasant nonsense.

Ex nihilo nihil fit. Mr. Hilaire Belloc chooses "nothing" as the subject of a slender volume of essays "On Nothing, and Kindred Subjects" (Dutton)—and naturally produces nothing of much weight or importance. His essays are little longer than Bacon's, and his whimsicalities of style have now and then an antique turn that may, however remotely, suggest the great Elizabethan. More modern in its suggestion, however, is the occasional yielding to the present strange fascination of the paradoxical and the irrational; so that if Lord Bacon is brought to mind on one page, Mr. Chesterton is sure to greet us on turning the leaf. The very title of the book is an absurdity, of course, and the dedicatory pages (addressed to Mr. Maurice Baring) which attempt to explain its selection and application, fairly riot in pleasant nonsense. The writer pretends to delight in what nature is supposed to abhor,—a vacuum. It pleases his humor to say: "I never see a gallery of pictures now but I know how the use of empty spaces makes a scheme, nor do I ever go to a play but I see how silence is half the merit of acting, and hope some day for absence and darkness as well upon the stage." Among the topics chosen for treatment as "kindred" to nothing are these: "On Ignorance," "On Advertisement," "On a House," "On a Dog and a Man also," "On Railways and Things," "On a Child who Died," "On the Departure of a Guest," and "On Coming to an End." The book is written in a fine spirit of carelessness and spontaneity; nevertheless the author need not have pushed laxity to such an extreme as in the following: ". . . As he had walked faster than me . . . so now I walked faster than him."

Problems of age, growth, and decay.

An appreciation of the biologist's attitude toward the problems of life may be admirably acquired, though at the usual cost of close attention, by a reading of Professor Charles Sedgwick Minot's Lowell lectures on the problems centering about the persistent questions of age, growth, and final dissolution. The painstaking minuteness of observation of the minutest units of the microscope seems at first sight remote from the arts of regulation of life; but in such terms are the secrets of nature to be deciphered. The biological provisions for maturing become in another aspect the signs of senescence. We grow old because

we have the power to grow. Growth is differentiation; and when this has reached its limit, the adult state is present. Yet in addition, the maintenance of this adult state is in turn conditioned by the rate of change to which the cells are still subject. The two elements in the vital unit, the nucleus and the protoplasm, in Professor Minot's view, play opposite parts: rejuvenation depending upon the increase of the nuclei, and senescence upon the increase of the protoplasm. The problem once formulated, itself divides, like the progressive segmentation which it uses for illustration. The differentiation between lower and higher structures; the determination of the longer-lived and the shorter-lived species and individuals; the conception of death as a biological penalty for richness of differentiation; the limit of power as set by age-changes (the popular discussion aroused by Dr. Osler in citation of Trollope's fixed-period notion); the curious anomalies of rejuvenation and reproduction of parts; the provision for the continuance of life by the sequestration of cells in their young stages for transmission to the next generation, and so on,—these are the circumstances of which we are the creatures, and in these terms must we learn to decipher the conditions of our fate so far as we are ready to profit by the biologist's attitude. Dr. Minot combines with the equipment of technique the philosophical power of its interpretation, and thus offers to the studious a profitable and clear presentation of the motives and methods of modern biological research. (Putnam.)

Art history of Christian Rome.

At first glance it might appear that Professor Arthur L. Frothingham, of Princeton University, in his new work entitled "The Monuments of Christian Rome" (Macmillan), was but retracing the ground covered by Mr. Walter Lowrie's "Monuments of the Early Church," which came out about eight years ago. More deliberate investigation, however, reveals the fact that, while the earlier book dealt with a period beginning with the end of the first century of the Christian era and ceasing with the development of Byzantine Architecture before the end of the sixth century, Professor Frothingham treats of the period from Constantine in the fourth century to the Renaissance early in the fifteenth. The historical sketch contained in the first eight chapters is a history of the city, with the changes it underwent in the reigns of Constantine and his successors, after the Gothic invasion, under the Byzantine influence, as a Carolingian city and in the Dark Age from the death of Pope Formosus in 896 to the accession of Pope Leo IX. in 1049, by the fire of Robert Guiscard, under the great mediæval Popes, and during the Papal Exile. This survey of the city, derived from a careful and exhaustive study of the documentary history and from years of exploration in situ, enables the author to present, in the second part of his volume, some fascinating chapters on Basilicas, Campanili, Cloisters, Civil and Military Architecture, Sculpture and Painting, with accounts of some of

the Roman artists and of art in the Roman Province and the Artistic Influence of Rome. It is in his chapter on Painting that Professor Frothingham discusses the personality of Pietro Cavallini, in the light of the recent theories advanced in opposition to Vasari's statement that Cavallini was the pupil and assistant of Giotto. The more recent view makes Cavallini the partner, perhaps the predecessor, of Giotto in the revival of painting which goes by Giotto's name. Professor Frothingham gives ample reasons for the acceptance of the new view. The book is of inestimable value as an archaeological handbook. Although intended for use in the class room, its attractive style and wealth of illustration will make it scarcely less acceptable to the general reader.

Folk-tales and legends of old Japan.

Mr. Richard Gordon Smith is an Englishman addicted to wandering. For the last nine years he has spent most of his time in Japan, ostensibly collecting ethnological lore and objects of natural history for the British Museum, incidentally coming in contact with the Japanese people, — fishermen, farmers, priests, doctors, children, governors, — entering into their modes of life and thought, and learning their stories and legends. Some of these he has now transcribed from notes made in his diaries; and a Japanese friend, Mr. Mo-No-Yuki, has elaborated the sketches accompanying the notes into beautiful color-plates. There are some sixty of these, — at least one for every story, — and their mythical subjects and general treatment give them much the effect of reproductions of old color-prints. They lend to the volume, which is entitled "Ancient Tales and Folk-Lore of Japan" (Macmillan), the decorative touch that seems to belong by right to everything Japanese, and add appreciably to the interest and local coloring of the tales. These latter are of miscellaneous subject-matter, — stories of trees, flowers, mountains, the sea, and historic places. We miss an introductory chapter, which should discuss the origin of the tales, their relation to western folk-lore, and their place in modern Japanese life. In general they may be said to have all the characteristic ingredients of the primitive tale. Ghosts walk, tree-nymphs and mermaids marry mortals, beautiful gods steal the love of hapless maidens, low-born suitors outwit tyrannical fathers, reincarnations and miracles puzzle simple folk. But the Japanese flavor gives novelty to the familiar combinations.

For the amateur print-collector.

It is cheering to learn that there has recently begun a revival of interest in the art of etching, with its related arts of mezzotint "scraping," wood engraving, and lithography; an interest which seems to have been suspended but a few years ago, when the numerous photo-mechanical processes for the cheaper and more rapid reproduction of pictures came into being. Mr. Frank Weitenkamp's manual entitled "How to Appreciate Prints" (Moffat, Yard & Co.), which gives us this assurance, is therefore a more timely volume than might at first appear. To its chapters

on the history and technique of the various processes by which prints are produced — etching, line engraving, stipple, mezzotint, aquatint, wood engraving, lithography, etc., upon which the most recent books are nearly twenty years old, — he adds a chapter on the photo-mechanical processes which caused the suspension in the practice of the former methods of reproduction, and in the popular interest in prints and print collecting. These chapters are all subservient to the real purpose of the book as implied in the title; and the appreciation of prints, with the ways in which intelligent appreciation may be cultivated, is kept constantly in view. No one can read this book without taking a more intelligent and discriminating interest in the arts which find their expression in the work of the graver.

New England leaders in thought and action.

From "The Harvard Graduates' Magazine" are reprinted in book form eleven short sketches — obituary notices, and eulogistic rather than critical — of as many distinguished sons of that university who have died within the last fifteen years. "Sons of the Puritans: A Group of Brief Biographies" is the collective title, and the volume is published by the American Unitarian Association, whose president, Dr. Samuel A. Eliot, contributes an Introduction. The opening chapter is on the late Senator Hoar, a typical Puritan of his generation, combining in a high degree those two excellent qualities, idealism and a sense of responsibility. Mr. Francis C. Lowell is the writer, and is followed by Mr. Henry P. Walcott in a short account of Dr. Morrill Wyman, Mr. Ezra R. Thayer on Judge Horace Gray, President Charles W. Eliot on Professor Charles Franklin Dunbar, Dr. Charles Carroll Everett on Phillips Brooks, and, finally (we omit a few of the titles), by Mr. George R. Nutter on that young leader in business enterprise, charity organization, and the promotion of education, the late William Henry Baldwin, Jr. Each chapter is accompanied by a good portrait of its subject, and the volume forms a worthy memorial of the eleven men whose names adorn its pages.

Annals of a famous theatre.

What Mr. Cyril Maude did for one of the most famous of English play-houses, the Haymarket Theatre, Mr. Eugene Tompkins has done for one of the cradles of the drama in America, in his "History of the Boston Theatre" (Houghton), compiled with the assistance of Mr. Quincy Kilby. It is a work which will interest historians, connoisseurs of old prints and photographs, actors, and playgoers. Mr. Tompkins points out that no other theatre in the world has ever sheltered so wide a range of celebrities, from tragedians and grand opera stars to negro minstrels and vaudeville performers, from statesmen and clergymen to athletes and pugilists. It has been the recognized home of operatic representations of the highest order, of brilliant ballet spectacles, and of the most realistic melodramatic productions. The author draws upon his own recollections of twenty-three years as manager of the theatre of which he writes, as well

as memories of many talks with his father, who was connected with the Boston Theatre before him and from whom he inherited a taste for theatrical matters; and, more fortunate than most chroniclers, he had at hand the bound volumes of its programmes, as well as the statement-books showing the receipts at all performances. So voluminous was the data at hand that one wonders how, in the limited space, Mr. Tompkins has prevented his work from becoming a mere catalogue; yet, in a sense, he has compiled a vade mecum of the drama in America for the last half century. The book is divided into practically fifty chapters, each chapter being devoted to a yearly season. As a work of reference it is invaluable because, in addition to its allusions to plays and players, it has been indexed with particular care—the index of portraits and illustrations approximating some 1400 entries. It is a comprehensive record of living and departed public idols; and it is easy to perceive that the compilation of the book has been a labor of love to its author. Many of the illustrations are from rare photographs, obtained through patient research, and now reproduced for the first time.

BRIEFER MENTION.

"Early English Romances in Verse," translated into modern prose by Miss Edith Rickert, gives us a collection of eight famous love-stories, including "Floris and Blanchefleur," "Sir Orfeo," "The Earl of Toulouse," and "The Squire of Low Degree." The book is included in the "Medieval Library," as is also the companion volume of romances of friendship, which gives us Miss Rickert's versions of "Amis and Amiloun," "The Tale of Gamelyn," and four others of like character. Messrs. Duffield & Co. are the publishers of these quaint volumes.

The "Musician's Library" of the Oliver Ditson Co. is now notably enriched by two volumes of music by the greatest of Norwegian composers. The "Larger Piano Compositions of Edvard Grieg" is edited by Mrs. Bertha Feiring Tapper, and "Fifty Songs by Edvard Grieg" is edited by Mr. Henry T. Finck. The former volume includes a group of four "Humoresques," three "Sketches of Norwegian Life," the suite "From Holberg's Time," the sonata in E minor, the ballade in G minor, and the concerto in A minor. Mr. Finck's volume illustrates the entire range of Grieg's lyrical composition, the dates of the songs running from 1863 to 1900. The introductory matter in both these volumes is judicious and interesting.

The late Amos G. Warner's excellent treatise on "American Charities" (Crowell) is without question the classic work on the subject, although some phases of the field of charity have been treated more recently by other writers. This book has great vitality, and its usefulness has been prolonged by the admirable editorial service of Professor Coolidge, who has brought the statistics and other materials up to date in a most careful manner. The biography by Professor G. E. Howard is a welcome feature of this new edition. The contents of the original volume are too familiar to require a survey at this time. The bibliography is a valuable aid in the further study of the problem. The book can be recommended to students as one of highest value and importance.

NOTES.

Mr. W. P. Thomson, for several years with Messrs. Doubleday, Page & Co., has joined forces with the Francis D. Tandy Company of New York, which firm will hereafter be known as the Tandy-Thomas Company.

From the Cambridge University Press (Putnam) we have Volume VI of Beaumont and Fletcher, as edited by Mr. A. R. Waller; and an edition of "The Posies" of George Gascoigne, edited by Professor John W. Cunliffe.

"New Hampshire as a Royal Province," by Dr. William Henry Fry, is a bulky monograph of over five hundred pages, published by Columbia University in the series of "Studies in History, Economics, and Public Law."

As their leading novel of the Spring season, the Houghton Mifflin Company will publish early this month "The Story of Thyra," by Miss Alice Brown, whose recent novel, "Rose MacLeod," has had such marked success.

"The Rhetoric of Oratory," by Professor Edwin DuBois Shurter, is a systematic treatise upon the form of composition, with an appendix of specimen college orations which students will find useful for practical guidance. The work is published by the Macmillan Co.

Mr. Clarence F. Birdseye will issue in the near future through the Baker & Taylor Co. an important publication entitled "The Reorganization of our Colleges." Mr. Birdseye will be remembered as the author of a recent book entitled "Individual Training in our Colleges."

The sudden death of Will Lillibridge at his home at Sioux Falls, South Dakota, was recently announced. Mr. Lillibridge is best known for his story "Ben Blair," which was published by Messrs. A. C. McClurg & Co. four years ago, and had a wide success.

Volume IV. of the "Storia do Mogor," by the Venetian Niccolò Manucci, as translated for the "Indian Text Series" by Mr. William Irvine, is now imported by Messrs. Dutton. This volume completes the work, which is a history of Mogul India during the last half of the seventeenth century.

Herr C. Hulsen's handbook of "The Roman Forum," translated by Mr. Jesse Benedict Carter, is now published in a second edition by Messrs. G. E. Stechert & Co. It is an indispensable book for the tourist in Rome, and of almost equal value for reference, since it embodies the latest results of excavation and interpretation.

The J. B. Lippincott Co. publish a revised edition, with an introduction by Mr. Cyrus Elder, of Spurzheim's "Phrenology," first given to the American public seventy-five years ago. Pseudo-science has an evident advantage over science in the fact that its expositions do not easily become out-dated by the advance of knowledge.

The widow of the late William Henry Drummond, the poet of the Canadian *habitant*, has selected from his literary remains enough poems and sketches to make a sizable volume, called "The Great Fight," now published by Messrs. G. P. Putnam's Sons. Mrs. Drummond writes a memoir, and Dr. S. Weir Mitchell provides a tributary poem.

The first volume of a work to be called "English Literature in the Victorian Era: A Biographical and Critical History," by Dr. Robertson Nicoll, will be published in the autumn. The book will run to six volumes, and it is hoped that they will be issued at the rate of one a week until its completion. We understand that

Dr. Nicoll has been engaged upon this task for many years. His main purpose has been to estimate the value and influence of the writers and thinkers who have done most to shape the direction of English thought during the period treated.

The edition of Jane Austen's novels published by Messrs. Duffield & Co. in the "St. Martin's Illustrated Library of Standard Authors" is now completed by the addition of "Emma," "Mansfield Park," "Northanger Abbey," and "Persuasion,"—six volumes, making ten altogether. Many charming illustrations in color make this a very desirable edition.

The first of a projected series of encyclopedias for the young, prepared by Professor Edwin J. Houston, will be published this year by the American Baptist Publication Society. The series will treat of the various substances and phenomena connected with such branches of natural science as Physical Geography, Natural Philosophy, Mineralogy, Electricity, Geology, and Chemistry.

Early this month Messrs. Duffield & Co. will make the experiment of issuing a new book in paper covers, after the French manner. The volume, a collection of picturesque stories of Paris, by Helen Mackay (Mrs. Archibald K. Mackay), will copy precisely the French scheme of bookmaking in type and make-up, and the binding will be of paper in place of the customary boards and cloth.

William Mathews, author and educator, died on February 14 at his home in Boston, Mass., in his ninety-first year. Among his best-known books are "Getting On in the World," "The Great Conversers," "Words, their Use and Abuse," "Hours with Men and Books," "Monday Chats," "Oratory and Orators," "Literary Style," "Men, Places, and Things," "Wit and Humor," and "Nugæ Litterariæ."

"The Tempest" and "The Merchant of Venice," both edited by Dr. F. J. Furnivall, are recent additions to the "Old-Spelling Shakespeare," published by Messrs. Duffield & Co. From the same source we have "An Evening with Shakespeare," by Mr. T. Maskell Hardy, being a book of directions for a Shakespeare entertainment of readings, tableaux, and songs set to old-time music.

Another book on Shakespeare which may be expected during the year is Mr. Theodore Watts-Dunton's essay, "Shakespeare's Adequacy to the Coming Century." Mr. Watts-Dunton seems to have quite a number of works approaching completion, among them "Reminiscences of D. G. Rossetti and William Morris at Kelmscott," a critical account of the romantic movement, to be entitled "The Renaissance of Wonder," and a new novel.

Among the foremost advocates of universal peace is the author of "Ground Arms!" the Baroness von Suttner, who, at the age of sixty-five, has just written an account of her life, which has been published by the well-known "Deutsche Verlagsanstalt" of Stuttgart and Leipzig. Messrs. Ginn & Company have secured the rights to publish the "Memorien von Bertha von Suttner" in all English-speaking countries, and will shortly bring out an English edition.

Mr. John Foster's "A Shakespeare Word-Book," published by Messrs. E. P. Dutton & Co., is not a concordance, but a dictionary, with textual examples of Shakespeare's archaic forms and words of varied usage. Even with this limitation, the work extends to upwards of seven hundred double-columned pages. It is

particularly valuable for reference in the case of words which are in common use to-day, but which had in the sixteenth century a signification materially different from that which we now give them. Such words are the real pitfalls of Shakespeare, rather than those which we at once see to be old and strange.

"Recollections of Seventy Years," by Mr. F. B. Sanborn of Concord, is announced for publication this month. As editor of the Springfield "Republican," the Boston "Commonwealth," and the "Journal of Social Science," as the last of the founders of the famous Concord School of Philosophy, and as the close friend of such men as Emerson, Thoreau, Alcott, and John Brown, Mr. Sanborn occupies a unique position. The work is divided into two volumes, one devoted to his political and the other to his literary life.

A treatise on "Ethics," the work of Professors John Dewey and James H. Tufts, has been added to the "American Science Series" of Messrs. Henry Holt & Co. Its fundamental aim is "to awaken a vital conviction of the genuine reality of moral problems and the value of reflective thought in dealing with them." Approaching their subject by the historical pathway, the authors proceed to analyze the leading conceptions of ethical theory, and then to apply them to a variety of political and economic problems at present largely under discussion.

The Bibliophile Society, organized in Boston nine years ago for the purpose, among other ends, of publishing artistic books and noteworthy manuscripts, will soon issue Thoreau's "Walden" as Thoreau wrote it, unabridged and unchanged. The "Walden" now known to the reading public lacks, according to Mr. Henry H. Harper, the Society's president, some twelve thousand words that were cut out by Thoreau's publishers from the author's manuscript, which, after devious wanderings, has fortunately come into the Society's possession.

Two new books by Mr. Arthur Symons are a welcome feature of Messrs. E. P. Dutton & Co.'s Spring announcement list. The first of these, "The Romantic Movement in English Poetry," is an even more ambitious piece of work than its title suggests, for instead of an essay or a narrative, Mr. Symons gives separate and distinct appreciations of the personality and poetry of no less than eighty-six romantic writers born in the last eighty years of the eighteenth century. The other volume is a new edition, practically re-written, of the well-known "Plays, Acting, and Music."

Russell Sturgis, well-known as an architect, art critic, and writer on architectural subjects, died at his home in New York City, on February 11. Mr. Sturgis was born in 1836. Of chief interest among his published writings are the following: "European Architecture," "How to Judge Architecture," "The Appreciation of Sculpture," "The Appreciation of Pictures," and "The Interdependence of the Arts of Design." At the time of his death one volume of his principal work, a "History of Architecture," had been issued, another was in the proofs, and the third in manuscript.

The copyright office of the Library of Congress reports for the last calendar year 118,386 entries, of which 30,954 were books, 23,022 periodicals (separate numbers), and the remainder musical and dramatic compositions, maps, engravings, chromos, photographs, prints of various kinds, and objects of art. The largest number of entries in one day was 3,532, and the smallest 177. The total copyright fees amounted to \$82,045.25,

while the salaries paid were \$76,475.77, and the disbursements for stationery and supplies, \$1,142.30. Figures given for the last eleven years show the office to be handsomely self-supporting.

The American Unitarian Association is engaged in the publication of a "Centenary Edition" of the writings of Theodore Parker. Three of the volumes are now at hand: "Sermons of Religion," edited by Mr. Samuel A. Eliot; "The Transient and Permanent in Christianity," edited by Mr. George Willis Cooke; and "Historic Americans," a group of six lectures devoted to Franklin, Washington, John Adams, Jefferson, John Quincy Adams, and Daniel Webster. Good reading these books are, and we are glad that their burning message is thus presented to a new generation.

The Spring announcement list of the Macmillan Co., just issued, is an imposing and interesting list of books containing no less than 100 titles. Of this number, 34 are classified as Educational, and 7 as Scientific or Medical, the remainder of the list being distributed as follows: Fiction, 7 titles; General Literature, Poetry, and Drama, 6; Art, Archeology, and Music, 5; Books of Travel and Description, 3; History, 6; Biography, 7; Politics, Economics, and Sociology, 9; Religion and Philosophy, 16. A list covering so wide a range of topics would in itself constitute the nucleus of a good general library.

The committee to which was assigned the decision upon the merits of the papers contesting for prizes offered by Messrs. Hart, Schaffner & Marx of Chicago, for 1908, has unanimously agreed upon the following award: The first prize, of \$1000, to Professor Oscar D. Skelton for a paper entitled "The Case against Socialism"; the second prize, of \$500, to Mrs. Emily Fogg Meade for a paper entitled "The Agricultural Resources of the United States." Among the contributions restricted to college undergraduates, the first prize of \$300 was won by Mr. A. E. Pinnanski, Harvard 1908, for a paper entitled "The Street Railway of Metropolitan Boston," and the second prize of \$150 by William Shea, Cornell 1909, for "The Case against Socialism." It is expected that two, and possibly more, of these essays will be published this year by Houghton Mifflin Co.

TOPICS IN LEADING PERIODICALS.

March, 1909.

Africa, Into, with Roosevelt. E. B. Clark. *Review of Reviews*.
 Africa in Transformation. C. C. Adams. *Review of Reviews*.
 Africa that Roosevelt Will See. C. B. Taylor. *Everybody's*.
 Africa: Where Roosevelt will Go. T. R. MacMechan. *McClure*.
 Africa's Native Problem. Olive Schreiner. *Review of Reviews*.
 Alcohol, Evidence against. M. A. Rosanoff. *McClure*.
 American Concert of Powers. An. T. S. Woolsey. *Scribner*.
 American Fleet and Australia. G. H. Reid. *North American*.
 Anti-Japanese Legislation. S. MacClintock. *World To-day*.
 Antony and Cleopatra, Romance of. L. Orr. *Munsey*.
 Art and American Society. Mabelle G. Corey. *Cosmopolitan*.
 Art in Every-day Life. R. C. Cox. *World's Work*.
 Austria-Hungary Situation. S. Tonjoroff. *World To-day*.
 Baedeker, The New—VII. Trenton Falls, N. Y. *Bookman*.
 Bank Issues vs. Government. J. L. Laughlin. *Scribner*.
 Barnard, George G., Sculpture of. F. W. Coburn. *World To-day*.
 Barry, Major-General Thos. H. E. Wildman. *World To-day*.
 Battleship, Launching a. R. G. Skerrett. *World To-day*.
 Book-Trade, The Disorganized. H. Münsterberg. *Atlantic*.
 Bubonic Rats in Seattle. L. P. Zimmerman. *World To-day*.
 Buildings, Foundations of High. F. W. Skinner. *Century*.
 Burns, Poet of Democracy. Hamilton W. Mabie. *No. American*.
 Caine, Hall, Autobiography of—VII. *Appleton*.
 Cavour and Bismarck. Wm. R. Thayer. *Atlantic*.
 Chelsea, Old, and Its Famous People. W. J. Price. *Munsey*.

Child, Professor. A Day with. Francis Gummere. *Atlantic*.
 Christianity and Temperance. C. F. Aked. *Appleton*.
 Church, The, and the Republic. Cardinal Gibbons. *No. Amer.*
 Cleveland's Second Campaign. G. F. Parker. *McClure*.
 Coal as a Commercial Factor. C. Phelps. *Metropolitan*.
 Consular Agents, Training. E. J. Brundage. *World To-day*.
 Coquelin, The Personal. Stuart Henry. *Bookman*.
 Cotton Trade, Our. Daniel J. Sully. *Cosmopolitan*.
 Country Life, Possibilities of. *World's Work*.
 Craftsmen, Medieval. E. A. Batchelder. *Craftsman*.
 Cuba, Home Rule in. C. N. de Durand. *World To-day*.
 Democracy, The New American. Wm. Allen White. *American*.
 Democratic Party's Future. W. J. Bryan. *Munsey*.
 Desert, Reclaiming the—III. Forbes Lindsay. *Craftsman*.
 Dramatic Technique, Evolution of. A. Henderson. *No. Amer.*
 Dyeing Imitation Silk. C. E. Fellow. *Craftsman*.
 Educational Revolution, An. H. E. Gorst. *North American*.
 Embassies, Government Ownership of. Horace Porter. *Century*.
 English Sport from an American Viewpoint. *Scribner*.
 Faria, Abbé, The Real. Francis Miltoun. *Bookman*.
 Ferdinand, Czar of Bulgaria. Theodore Schwarz. *Munsey*.
 Fishing off California. C. F. Holder. *World To-day*.
 Fleet, A Night with Our. Richard Barry. *Cosmopolitan*.
 Fruit-Handling: New Methods. F. J. Dyer. *Review of Reviews*.
 Fur Country, In the. Agnes C. Laut. *World's Work*.
 Fur Traders as Empire-Builders—I. C. M. Harvey. *Atlantic*.
 German Art, Modern. M. I. MacDonald. *Craftsman*.
 Germany in Transition. *North American*.
 Hartzell, Bishop, in Africa. F. C. Inglehart. *Review of Reviews*.
 Hayes in the White House. M. S. Gerry. *Century*.
 Health, Value of. P. M. Björkman. *World's Work*.
 Herrick's Home in Devon. Edna B. Holman. *Scribner*.
 Immigrants, Opportunities for. T. Bartlett. *World's Work*.
 Immortals, The Forty. Brander Matthews. *Munsey*.
 Indian Tribes in the Desert. E. S. Curtis. *Scribner*.
 Infectious Diseases, Preventing. C. Torrey. *Harper*.
 Innocence, The Heavy Cost of. *World's Work*.
 Insurance, State Safeguards of. *World's Work*.
 Ireland, The New—X. Sydney Brooks. *North American*.
 Knox, Philander C. W. S. Bridgman. *Munsey*.
 Lafayette Statue, Bartlett's. C. N. Flagg. *Scribner*.
 Leipsic: Home of Faust. R. H. Schaffner. *Century*.
 Life Insurance, Romance of—X. W. J. Graham. *World To-day*.
 Lincoln, Abraham. Henry Watterson. *Cosmopolitan*.
 Lincoln, My Reminiscences of. A. J. Conant. *McClure*.
 Lion Country, Back to the. J. H. Patterson. *World's Work*.
 Lowell, Professor A. Lawrence. Frederic A. Ogg. *Munsey*.
 Lowell, Professor A. Lawrence. F. Rice. *World To-day*.
 McKinley and Cuba. Henry S. Pritchett. *North American*.
 McKinley at Antietam. John W. Russell. *Munsey*.
 Man-hunting in Kentucky. B. W. Child. *Everybody's*.
 Marriages, International. James L. Ford. *Appleton*.
 Militarism, The Delusion of. C. E. Jefferson. *Atlantic*.
 Mining, Eccentric. D. Pearson. *World To-day*.
 Motor-boat, Uses of the. E. B. Moss. *Metropolitan*.
 Motor Car, The, and Its Owner. E. R. Eatop. *Rev. of Reviews*.
 Muir, John, Three Days with. F. Strother. *World's Work*.
 Music, Nationalism in. Reginald De Koven. *North American*.
 Music, The American Idea in. David Blapham. *Craftsman*.
 Negro Problem, Heart of the. Quincy Ewing. *Atlantic*.
 New York City's Big Debt. Henry Brûre. *Century*.
 Ocean Travel, Safe. T. S. Dayton. *Munsey*.
 Ocean Travel, Safety of. E. A. Stevens. *Review of Reviews*.
 Old Age. M. C. Carrington. *Appleton*.
 Orchestras, Great American. C. E. Russell. *Cosmopolitan*.
 Orinoco Delta, In the. C. W. and M. B. Beebe. *Harper*.
 Pekin: The Forbidden City. I. T. Headland. *Metropolitan*.
 Pennies, Counting the. Ida M. Tarbell. *American*.
 Physical Life, Our. Wm. H. Thomson. *Everybody's*.
 Physical Science of To-day. John Trowbridge. *Atlantic*.
 Ponies, The Kirghiz. Charles L. Bull. *Metropolitan*.
 Presidents, Changing. John T. McCutcheon. *Appleton*.
 Presidents, Our, Out-of-Doors. Calvin D. Wilson. *Century*.
 Press, The, and Professors. G. Stanley Hall. *Appleton*.
 Profit and Usury. Alexander G. Bell. *World's Work*.
 Prohibition and Public Morals. Henry Colman. *No. American*.
 Prosperity-Sharing. Wm. H. Tolman. *Century*.
 Railroads and Education. James O. Fagan. *Atlantic*.
 Religio-Medical Movements, The. S. McComb. *No. American*.
 Remington, Frederic, Art of. G. Edgerton. *Craftsman*.
 Renaissance Pageant, A., in Chicago. *World's Work*.
 Rockefeller, John D., Reminiscences of—VI. *World's Work*.
 Roosevelt as President. M. G. Seckendorff. *Munsey*.
 Roosevelt, Epoch of. C. Welliver. *Review of Reviews*.
 Roosevelt, President. *Bookman*.
 Roosevelt Regime, The. F. W. Shephardson. *World To-day*.
 Roosevelt's Achievements as President. *World's Work*.

Schools, Public, Plain Facts about. S. P. Orth. *Atlantic*.
 Scientific Congress, The First Pan-American. *World To-day*.
 Shakespeare's "Henry VIII." J. Churton Collins. *Harper*.
 "Society." Rollin Lynde Hartt. *Atlantic*.
 Stage, Our National. James L. Ford. *McClure*.
 Stage, The Grip of the. Clara Morris. *Munsey*.
 Steel, Making. William G. Beymer. *Harper*.
 Street Railways, Corruption in. F. W. Whitridge. *Century*.
 Swifts of Chicago, The. Emerson Hough. *Cosmopolitan*.
 Taft, Turning Points in Career of. W. H. Taft. *Century*.
 Taft, William H. George Fitch. *American*.
 Taft, William H. James P. Brown. *Everybody's*.
 Taft, Wm. H., as Administrator. J. A. Le Roy. *Century*.
 Taft, William H., Personality of. *Century*.
 Tariff Revision, Needed. T. H. Carter. *North American*.
 Telephone, The, and Crime. H. Dickson. *Appleton*.
 Theatres for Children. Laura Smith. *World's Work*.
 Tramps, Colonizing. G. Myers. *Review of Reviews*.
 Trolley Rehabilitation. Robert Sloss. *Appleton*.
 Union, The New, of States. W. J. McGee. *Review of Reviews*.
 Victoria, Queen, Impressions of. Sallie C. Stevenson. *Century*.
 Wall Street "Killings." John Parr. *Everybody's*.
 Welles, Gideon, The Diary of—II. *Atlantic*.
 Woman's Position—III. Duchess of Marlborough. *No. Amer.*
 Women, Work for—V. Wm. Hard. *Everybody's*.
 Wood Carving, Value of. K. von Rydysvård. *Craftsman*.
 Wrangell, Ascending Mount. Robert Dunn. *Harper*.

LIST OF NEW BOOKS.

[The following list, containing 76 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

The Ancestry of Abraham Lincoln. By J. Henry Lea and J. R. Hutchinson. Illus. in photogravure, 4to, pp. 218. Houghton Mifflin Co. \$10. net.
 The Life of a Fossil Hunter. By Charles H. Sternberg; with Introduction by Henry Fairfield Osborn. Illus., 12mo, pp. 286. "American Nature Series." Henry Holt & Co. \$1.60 net.
 My Inner Life: Being a Chapter in Personal Evolution and Autobiography. By John Beattie Crosier. New edition; in 2 vols., 8vo. Longmans, Green, & Co. \$2.50 net.
 The Apprenticeship of Washington, and Other Sketches of Significant Colonial Personages. By George Hodges. D.D., D.C.L. 12mo, pp. 332. Moffat, Yard & Co. \$1.25 net.
 The Lawrences of the Punjab. By Frederick P. Gibbon. With portraits in photogravure, etc., 12mo, pp. 350. E. P. Dutton & Co. \$1.50 net.

HISTORY.

The Assassination of Abraham Lincoln, and Its Expiation. By David Miller Dewitt. 12mo, pp. 302. Macmillan Co. \$2.25 net.
 Napoleon and America: An Outline of the Relations of the United States to the Career and Downfall of Napoleon Bonaparte. By Edward L. Andrews. With frontispiece, 8vo, pp. 89. Mitchell Kennerley. \$2. net.
 The Roman Forum: Its History and Its Monuments. By Ch. Hülsen; trans. by Jesse Benedict Carter. Second edition, revised and enlarged; illus., 12mo, pp. 271. G. E. Stechert & Co. \$1.75 net.
 A History of the United States and Its People from Their Earliest Records to the Present Time. By Elroy McKendree Avery. Vol. V., illus. in color, 8vo, pp. 431. Cleveland: Burrows Brothers Co.
 Storia Do Mogor; or, Mogul India, 1653-1708. By Niccolao Manucci; trans. by William Irvine. Vol. IV., illus., 8vo, pp. 606. "Indian Text Series." E. P. Dutton & Co. \$3.75 net.

GENERAL LITERATURE.

Peace and Happiness. By Lord Avebury. 12mo, pp. 386. Macmillan Co. \$1.50 net.
 Johannes Brahms: The Herzogenberg Correspondence. Edited by Max Kalbeck; trans. by Hannah Bryant. With portrait, 8vo, pp. 425. E. P. Dutton & Co. \$3. net.
 Readings on the Paradiso of Dante, Chiefly Based on the Commentary of Benvenuto Da Imola. By William Warren Vernon; with Introduction by the Bishop of Ripon. Second edition; in 2 vols, 12mo. Macmillan Co. \$4. net.

Little People. By Richard Whiteing. With portrait, 12mo, pp. 236. Cassell & Co. \$1.50 net.

New Medieval Library. New vols.: Early English Romances of Love, Early English Romances of Friendship; done into modern English, with Introduction and notes, by Edith Rickert. Each illus. in photogravure, 16mo. Duffield & Co. Per vol., \$2. net.

An Indian Study of Love and Death. By the Sister Nivedita of Ramakrishna-Vivekananda. 16mo, pp. 76. Longmans, Green & Co. 75 cts. net.

NEW EDITIONS OF STANDARD LITERATURE.

The Novels of Jane Austen. Edited by R. Brimley Johnson; illus. in color by A. Wallis Mills. New vols. completing the set: Emma, in 2 vols.; Mansfield Park, in 2 vols.; Persuasion, Northanger Abbey. Each 12mo. Duffield & Co. Per vol., \$1.25 net.

Works of Beaumont and Fletcher. Vol. VI., The Queen of Corinth, Bonduca, The Knight of the Burning Pestle, Loves Pilgrimage, The Double Marriage. Edited by A. R. Waller, M.A. 12mo, pp. 420. "Cambridge English Classics." G. P. Putnam's Sons. \$1.50 net.

The Republic of Pisto. Trans., with Introduction, by A. D. Lindsay, M.A. 12mo, pp. 370. E. P. Dutton & Co. \$1.25 net.

The Complete Works of George Gascoigne. Vol. I., The Posies. Edited by John W. Cunliffe, M.A., D.Lit. 12mo, pp. 504. "Cambridge English Classics." G. P. Putnam's Sons. \$1.50 net.

The Old-Spelling Shakespeare. New vols.: The Merchant of Venice, The Tempest; edited by F. J. Furnivall, Ph.D., with Introduction and notes by F. W. Clarke, M.A. Each, 12mo. Duffield & Co. Per vol., \$1. net.

DRAMA AND VERSE.

Salvage. By Owen Seaman. 16mo, pp. 149. Henry Holt & Co. \$1.25 net.

Ode on the Centenary of Abraham Lincoln. By Percy Mackaye. 12mo, pp. 61. Macmillan Co. 75 cts. net.

Sisyphus: An Operatic Fable. By R. C. Trevelyan. 8vo, pp. 75. Longmans, Green, & Co. \$1.50 net.

Champlain: A Drama in Three Acts, with Introduction entitled Twenty Years and After. By J. M. Harper. With frontispiece, 12mo, pp. 296. John Lane Co. \$1.50.

The Blue and the Gray, and Other Verses. By Francis M. Finch; with Introduction by Andrew D. White. With portrait, 12mo, pp. 144. Henry Holt & Co. \$1.30 net.

Abraham Lincoln: A Poem. By Lyman Whitney Allen. Centennial (fourth) edition; 12mo, pp. 142. G. P. Putnam's Sons. \$1.25 net.

A Motley Jest: Shakespearean Diversions. 12mo, pp. 64. Sherman, French & Co. \$1. net.

A Wine of Wizardry, and Other Poems. By George Stirling. 12mo, pp. 137. San Francisco: A. M. Robertson. \$1.25 net.

FICTION.

Araminta. By J. C. Snaith. 12mo, pp. 423. Moffat, Yard & Co. \$1.50.

The Three Brothers. By Eden Phillpotts. 12mo, pp. 480. Macmillan Co. \$1.50.

Christopher Hibbault, Roadmaker. By Marguerite Bryant. 12mo, pp. 382. Duffield & Co. \$1.50.

A Prince of Dreamers. By Flora Annie Steel. 12mo, pp. 348. Doubleday, Page & Co. \$1.25 net.

The Web of the Golden Spider. By Frederick Orin Bartlett. Illus. in color, etc., 12mo, pp. 354. Small, Maynard & Co. \$1.50.

Rachel Lorian. By Mrs. Henry Dudeney. 12mo, pp. 346. Duffield & Co. \$1.50.

The Pilgrims' March. By H. H. Bashford. 12mo, pp. 320. Henry Holt & Co. \$1.50.

Aline of the Grand Woods: A Story of Louisiana. By Nevil G. Henshaw. 12mo, pp. 491. Outing Publishing Co. \$1.50.

The Bomb. By Frank Harris. 12mo, pp. 329. Mitchell Kennerley. \$1.50.

Bill Truettell: A Story of Theatrical Life. By George H. Brennan; illus. in color, etc., by James Montgomery Flagg. 12mo, pp. 282. A. C. McClurg & Co. \$1.50.

The Climbing Courvatels. By Edward W. Townsend. Illus. in color, 12mo, pp. 290. Frederick A. Stokes Co. \$1.50.

Whither Thou Goest: A Romance of the Clyde. By J. J. Bell. 12mo, pp. 364. Fleming H. Revell Co. \$1.20 net.

- The Lost Cabin Mine.** By Frederick Niven. 12mo, pp. 312. John Lane Co. \$1.50.
- Old Jim Case of South Hollow.** By Edward I. Rice. With frontispiece, 12mo, pp. 253. Doubleday, Page & Co. \$1. net.
- The Trallars.** By Ruth Little Mason. 12mo, pp. 365. Fleming H. Revell Co. \$1.50 net.
- In the Valley of the Shadows.** By Thomas Lee Woolwine. Illus. in color, 12mo, pp. 115. Doubleday, Page & Co. \$1.
- Unmasked at Last.** By Headon Hill. With frontispiece, 12mo, pp. 314. R. F. Fenno & Co. \$1. net.

TRAVEL AND DESCRIPTION.

- Tunis, Kairouan and Carthage.** Described and painted by Graham Petrie, R.I. 8vo, pp. 241. Doubleday, Page & Co. \$4.80 net.
- From Ruwenzori to the Congo: A Naturalist's Journey Across Africa.** By A. F. R. Wollaston. Illus., 8vo, pp. 313. E. P. Dutton & Co. \$5. net.
- The South African Nations: Their Progress and Present Condition.** Edited by the South African Native Races Committee. 8vo, pp. 248. E. P. Dutton & Co. \$2. net.

RELIGION.

- The Religion of the Common Man.** By Sir Henry Wrixon. 12mo, pp. 188. Macmillan Co. \$1. net.
- Apt and Meet: Counsels to Candidates for Holy Orders, at the Church Divinity School of the Pacific.** By William F. Nichols, D.D. 12mo, pp. 161. New York: Thomas Whittaker, Inc. \$1. net.
- The Book of Filial Duty.** Trans. from the Chinese of the Hsiao Ching by Ivan Chen, together with the Twenty-four Examples from the Chinese. 16mo, pp. 60. "Wisdom of the East Series." E. P. Dutton & Co. 40 cts. net.

PUBLIC AFFAIRS.

- Collectivism: A Study of Some of the Leading Social Questions of the Day.** By Paul Leroy Beaulieu; trans. and abridged by Sir Arthur Clay. 8vo, pp. 348. E. P. Dutton & Co. \$3. net.
- Outline of Practical Sociology with Special Reference to American Conditions.** By Carroll D. Wright, LL.D. Seventh edition, revised; 12mo, pp. 431. "American Citizen Series." Longmans, Green, & Co. \$2. net.
- The Passing of the Tariff.** By Raymond L. Bridgman. 12mo, pp. 274. Sherman, French & Co. \$1.20 net.
- Towards Social Reform.** By Canon and Mrs. S. A. Barnett. 12mo, pp. 352. Macmillan Co. \$1.50 net.

BOOKS OF REFERENCE.

- A Shakespeare Word-Book: Being a Glossary of Archaic Forms and Varied Usages of Words Employed by Shakespeare.** By John Foster, M.A. 8vo, pp. 735. E. P. Dutton & Co. \$3. net.
- Catalogue of Books in the Children's Department of the Carnegie Library of Pittsburgh.** 8vo, pp. 601. Pittsburgh: Carnegie Library. 75 cts. net.

BOOKS FOR THE YOUNG.

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